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June 2011 • volume 22, issue 8



ON THE COVER Creativity is a powerful thing. After all, it isn't the bland advertising that wins at award shows like Cannes, or gets your brand noticed by consumers who are bombarded by messaging all day. This month's issue is all about the power of creativity as a tool and how it can be leveraged, expanded, disseminated and communicated. We asked famed illustrator Gary Taxali to create two cover images – one for this issue and the other for our special Cannes edition, which was distributed in the *Globe and Mail* and will be handed out at the festival itself at the end of the month. He created an iconic little character for both – we're calling him our "ad man" – and here he's showing off his creative muscle.



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The future of creativity

The ad biz is full of enigmas and conundrums. Such as why agencies, whose day job is to build brands, often neglect their own and also over-index on crappy websites. Or what's behind Steve Mykolyn's fascination with the Snuggie?

And then there are the two solitudes that comprise the remit of the marketer. The marketing department's bottom line responsibility is exactly that – profitability. There is a science to it, and if formulas are followed, sales should result. But then it starts to get further away from the math, into areas that require skills closer to the arts than science.

Along that path, whether it's the ability to brilliantly link random observations into killer insights or a nifty new tagline, creativity is a weapon. Now that uber creativity – and its ability to earn media – can also trump big gun media spending, the arts side is gaining on science. The little ideas suddenly have scale, and can generate the big payoff.

As new areas of advertising, such as social media marketing, come onstream, and with brands involved in all manner of content creation, creativity is a bigger piece of more solutions. And as campaigns stray farther from traditional advertising, adding more layers to marketing programs – like experience design – there are new people around the table. The art and copy guys are no longer the lone “creatives,” everyone is. Design is another new engine driving brands, and getting it right at every step is key.

This brings us to the growing importance of honing creativity in this more collaborative multi-discipline environment – amid urgency to deploy more of it across more areas of the business, often with less time and resources. All of this requires new ways of working, and a very different brainstorming protocol.

Ironically, industries that aren't inherently creative-centric likely spend more time getting that right. So, as the Cannes Lions International Festival of Creativity looms on the calendar, *strategy* rounded up some of Canada's top ad execs/Cannes vets to discuss the future of creativity in Canadian advertising, share some best practices, and explore how to up a company's game in this space (p. 24). We also get a bead on where Canada's creativity quotient ranks on the global stage – what we do well, and where we need some remedial ideation therapy.

Which brings us to another quirk of the adworld: award-winning ideas have an actual ROI beyond packing bonus equity into a brand and earning free media freight. Like an Oscar, Lions add to marquee value, attracting attention from would-be partners, clients, talent and, in some cases, new owners. So in a creative catch-22, Canada needs to show well to attract the requisite talent.

Since time was also cited as a barrier to reaching full creative potential, it's ironic that what's often needed is more time to spend on retooling ways and means to maximize creativity across teams – or even just better coordination in some cases.

Bottom line, cultivating creativity, developing skills and carving out blue-sky time is a corner office responsibility. In his Forum column this issue, gutsy marketer turned agency president Geoff Craig talks about the kind of leadership required to instill a fierce creativity-demanding attitude within an organization (p. 45). While the secret sauce is likely a little more complex than admonishing agencies to “use a sharp stick” to provoke audiences, taking a stand, and figuring out ways to harness the ideas of all the new players at the table, may indeed require it.

If you do that, starting with the core product premise right through to the basket and beyond, maybe you'll go beyond share of mind to that special place brands like Apple and Dove have gone – share of heart.

Cheers, mm

Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

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Subscription rates

STRATEGY is published 12 times per year by Brunico Communications Ltd.

In Canada: One year CA\$80.00 Two years CA \$144.00

(HST included. Registration #856051396 RT)

Single copy price in Canada is CA\$6.95. Please allow four weeks for new subscriptions and address changes.

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Postmaster notification

Canadian Postmaster, send undeliverables and address changes to: Strategy, PO BOX 369, Beeton ON L0G 1A0 strategycustomer@brunico.com

U.S. Postmaster, send undeliverables and address changes to: Strategy PO BOX 1103 Niagara Falls NY 14304 Printed in Canada. Canada Post Agreement No. 40050265. ISSN: 1187-4309.

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We acknowledge the financial support of the Government of Canada through the Canada Periodical Fund (CPF) for our publishing activities.

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Host

Nathan Rosenberg – CMO, *Virgin Mobile*



KEYNOTE: Get in the Game - Engaging and Motivating Youth through Gamification

Speaker: Rajat Paharia – Founder and Chief Product Officer, *Bunchball*

As more and more web sites compete to reach the youth audience, learn how Gamification is emerging as a marketer's #1 strategic weapon, driving authentic participation, engagement and loyalty.



TRU tunes in to Canadian Teens

Speaker: Martin McIntosh – VP, *Research & Incite Consultants*

Exciting new research study on lifestyle, behavior, consumption, financial acumen, trends and attitudes of the 12-19 crowd in Canada. In this insightful, entertaining presentation, Martin McIntosh, VP at RIC, will share fresh data and reveal how to stay ahead of the pack and keep your brand in tune with today's affluent teen.



AFTERNOON KEYNOTE: Transmedia Storytelling - The Power of Connected Narratives

Speaker: Caitlin Burns – Transmedia Producer, *Starlight Runner Entertainment*

Learn how core storytelling tools can be used to activate and develop communities leveraging multimedia and emergent technologies including mobile content, social media, marketing, commercial campaigns, online ventures, gaming, television and film.



When Worlds Collide

Speakers: Eric Charles – Sr. Marketing Communications Manager, *Microsoft* – *Xbox*
Chris Unwin – Senior Strategist, *Much MTV Group*
Ryan Archibald – Canadian Publisher of *VICE*, Acting GM of *Vice Media Canada Inc.*,
Vice Magazine Publishing

Youth experts from top entertainment brands discuss how they are evolving and merging all aspects of their brands in various media platforms and real and virtual environments, to make themselves omnipresent with the youth demo.

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A WORD FROM THE PUBLISHER



Breakthrough. Results. We've got both.

Leading into the final stretch before the Cannes Lions International Festival of Creativity, we here at *strategy* are gearing up for our own awards season as we celebrate the best work to come out of Canada over the past year.

The CASSIES are about results

In case you aren't aware, *strategy* – along with our partners at the ICA, AAPQ and APCM – produces the esteemed CASSIES Awards, recognizing the most effective advertising in the business. This year, entries close on July 21, so it's time to show off your case-writing skills. No other award is more coveted by the marketing community than the CASSIES, because it's case-driven and puts a premium on real results from campaigns that make a substantial business difference. For this reason, we continue to see the number of entries climb each year, even through the recession...clients need work that works, and these days they'll accept nothing less. If you believe you have a compelling reason to enter the CASSIES, then I would strongly suggest you attend the ICA's Case Writing Seminar on June 14 in Toronto, hosted by CASSIES guru and editor, David Rutherford. Email apauls@icacanada.ca if you're interested. Space is limited. Your clients will thank you.

Announcing the AToMiC Awards

Have you ever worked on a campaign or project so groundbreaking that it didn't really fit into any category of work that's been done before? Are you pushing the limits of media and integrating brands in such an unconventional way that it's hard to distinguish whether you've created content or advertising? If you've answered "yes" to either of these questions, then your work is what's AToMiC. The AToMiC Awards are here to recognize work that covers new territory and requires innovative collaborations and partnerships to execute. It's about work that lays the foundation for the future and cuts a path of innovation which others can follow. It also brings Canada's TV and film production industry, which is also finding new ways to reach consumers, together with brands. Intrigued? Visit Atomic.strategyonline.ca and find out how to enter your campaigns in any of our 12 blow-up-the-conventional categories. The entry deadline is July 15.

If you have any questions about either of these exceptional awards programs, don't hesitate to get in touch. Otherwise, we look forward to seeing this year's cream of the crop.

Russell Goldstein

Executive publisher, *strategy*, *Media in Canada*, *stimulant*

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July 2011

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September 2011

Mobile

Commitment date: July 27

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SO YOU THINK YOUR FINGERS CAN DANCE?

BY VAL MALONEY



The Yellow Pages Group is getting physical from the wrist down. It's launched an updated take on its "Let your Fingers do the Walking" campaign from 30 years ago with a Dancing Fingers contest aimed at making the

brand relevant to a younger generation, says Annie Marsolais, director of corporate communications, Yellow Pages Group.

Capitalizing on the amateur dance contest craze, it asks participants to make a video of their fingers dancing to one of three songs, upload it to Dancingfingers.ca and share it online to get votes. The grand prize is \$10,000.

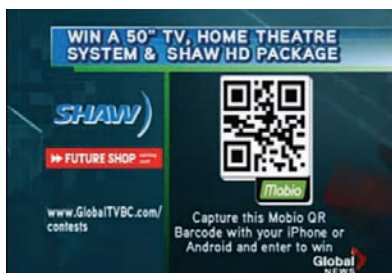
The idea for the contest came to Yellow Pages after being approached by Richmond, B.C.-based finger dancer Taoson Lee, says Marsolais.

Creative was done by Montreal-based agency Akufen. Promotion for the contest, which runs until June 19, includes an online media buy on Yellow Pages properties such as Yellowpages.ca, Canada411.ca and Torontoplus.ca and an experiential campaign at dance clubs in Montreal and Toronto, handled by Toronto-based Mosaic Experiential Marketing.

"The novelty for us with this promotion is in the creativity," says Marsolais. "We haven't done such a social media-heavy campaign before. We are really interested in doing something new and seeing how people react."

A+OMIC | Factoid

QR CODES GO MAINSTREAM



The QR code seems to have gone from the cool kid code of choice to the masses.

Global TV Vancouver recently launched a contest where viewers were prompted to scan a QR code displayed during the weather report to enter to win a TV home theatre system from

Future Shop and a Shaw HD package. Global advertised on-air, driving to *News Hour Final*, and via Twitter, Facebook and e-newsletters.

In fundraising circles, the Children's Miracle Network (CMN) is implementing QR codes to raise awareness. Dairy Queen is creating 7.9 million QR code-enabled Blizzard cups for its Miracle Treat Day in August, which will allow Blizzard-eaters to instantly donate to CMN.

A recent report by Vancouver-based mobile payment and marketing co Mobio Identity Systems, which facilitated these QR code campaigns, says payment scans are the second-top driver to QR code usage, accounting for 6% (mobile QR payments grew 256% from Q1 to Q2). The top driver is information at 89%. The report also found that new QR-enabled users increased by 928%, significant since people's use of QR barcodes is driven by advertising, which is the leading cause of registration. **JP**

YELLOW TAIL GOES 360 TO GET TOASTED

BY JONATHAN PAUL



Yellow Tail Canada is encouraging Canadians to share a toast or two while bidding Fridays adieu.

The effort is centred on a contest to say, "Goodbye Fridays," by concocting toasts to submit to the Australian wine brand's Facebook page to win the day off for a year (or the \$20,000

cash equivalent). Since launching, the contest has taken Yellow Tail Facebook fans from 200 to 17,400 at press time. It's the first promo developed for the brand by TBWA\Toronto since being brought on as AOR at the beginning of the year.

"There's been a lot of newness in wines recently and we want to remind people that we're actually a perfectly great wine and completely accessible for the smaller moments in life," says Holly Wyatt, marketing director, The Kirkwood Group.

Wyatt calls the campaign more of a 360 approach than Yellow Tail's previous efforts and one that aims to bring wine drinkers' focus back to Australian vino options.

"We're trying to make sure the consumer really understands how approachable and accessible Yellow Tail is versus some of the more complex wines," she says. "The key is really bringing the consumer into the campaign. We have that ability now so easily with Facebook that we really wanted to make the most of it."

"Goodbye Fridays" is being supported by interactive digital boards that display texted toasts. Interactive projections appearing on bar district walls will replicate the experience in July. Ads in *Food & Drink*, *Occasions* and *Dish* magazines are also promoting the contest, with in-store and in-bar promos part of the mix too. A branded Airstream trailer/mobile bar is appearing at festivals throughout Ontario, with tour stops advertised in commuter papers via media handled by OMD.

LIQUID NUTRITION'S SMOOTH(IE) EXPANSION

Health-conscious Canadians will soon have another beverage brand to serve them up a smoothie. Montreal-based Liquid Nutrition is launching across Canada and into the U.S.

The company has served its healthy fare to the greater Montreal area since 2005 and now it plans to enter 35 markets, focusing on major markets in Ontario, Alberta, B.C. and the U.S. close to the border, over the next 36 months.

"We're almost taking the Starbucks approach," says Glenn Young, president,



Liquid Nutrition Group. "We're going to populate these markets with stores, which essentially become our banner. Once we establish ourselves as a national brand we're going to push it into more mass distribution."

Liquid Nutrition recently signed on with Oakville, ON.-based

3H Communications to handle branding and marketing (its first order of business was a redesign of the company's website, Liquidnutrition.ca), and Toronto-based Korrelation Communications, managing PR. It will be supporting its expansion with a marketing spend in the seven-figure range.

The branding plan, according to Young, will keep a local focus.

"I don't see us being a traditional media player," says Young. "We're going to exploit the whole new digital world, and, from social media to viral, build that intimate relationship with our consumer base. That will be complemented with some outdoor and potentially some very targeted print campaigns."

Franchise opportunities, says Young, have more of a national focus, but are being digitally targeted, using websites like Franchisegator.com (an online

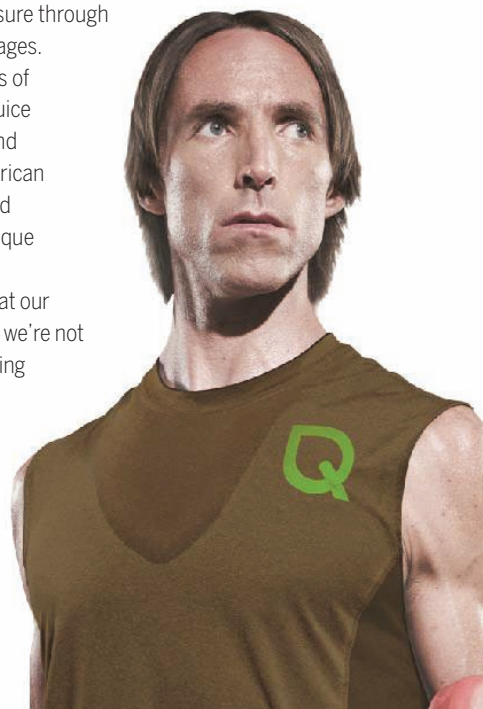
destination providing info on franchise opps). Media is also being handled by 3H, with help from Chicago-based franchise consultants Francorp International.

On the celeb endorsement front, a year ago the company enlisted NBA star (and Canadian) Steve Nash, and inked New York Yankees backstop Russell Martin in April. At press time the company had yet to announce the addition of four more athletes – an NFL quarterback, a renowned NHL captain, a PGA golfer and an Olympian – to "Team Liquid."

The athletes are being featured in viral executions, POS materials and on the company's website. Liquid Nutrition is also piggybacking on their public exposure through channels like their Facebook fan pages.

Facing competition from the likes of Canadian smoothie cos Booster Juice and Jugo Juice, and American brand Jamba Juice (its major North American competitor), Young says that Liquid Nutrition's advantage lies in its unique product offering.

"What sets us apart is the fact that our product is healthy and nutritious – we're not using any refined sugars...or anything else that our competitors are using," says Young. "We're selling something that's a sophisticated fruit product, but that being said, I think the marketplace is ready for something like this. We're providing people with a very healthy, quick lifestyle choice." **JP**



"What sets us apart is the fact that our product is healthy"

Brilliant!

BY JENNIFER HORN

TELUS CRITTERS WANT YOUR VOTE

With no election looming for another four years, Telus is filling the void with a national vote everyone can get behind.

The furry critter-pack that's graced the 15-year Telus mobility campaign has been inviting fans to take a crack at predicting the next star, finally giving Canadians their official opportunity to be part of the brand's creative team, says Anne-Marie LaBerge, VP marketing communications, Telus. The idea came from years of family and friends recommending who the next spokesperson for the campaign should be, she adds.

Participants have been voting for their favourite among 27 critters, ranging from the classic hippo to the newcomer red panda, to decide who will be the face of the 2011 back-to-school campaign. There's also a chance to win a Blackberry PlayBook tablet or the grand prize of a trip to Africa for a wild safari. Facebook was chosen as the daily critter vote platform, although Facebook registration is not a prerequisite for participation.

Telus got the word out nationally via 30-second radio promo spots, pre-roll and banner ads on MTV, MuchMusic, CTV and Global online, as well as a wild posting component.

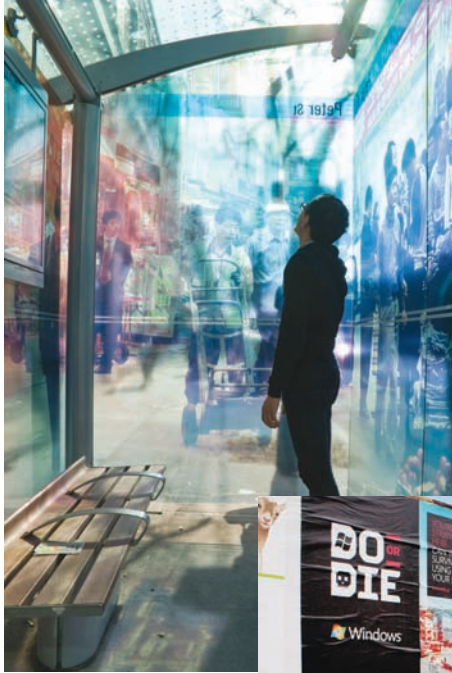
With Taxi handling the creative and Cossette on the media buy, the campaign goal was overall brand building, and has not focused on peddling a specific product, says LaBerge.

The campaign began in May and the reigning critter and African safari grand prize winner will be announced June 3.



IT'S DO OR DIE TIME FOR **WINDOWS**

BY KATIE BAILEY & MELITA KUBURAS



Most students would easily say they could not survive without their computer – but can they survive with only their laptop?

Microsoft Windows Canada is taking a gutsy leap of faith – and making its target consumer do the same – with “Do or Die,” a online and offline challenge to college-age students who think they can make it in a foreign city with no cash and no suitcase to lean on.

Armed with only their PCs, on May 26, three winners – selected via a video-submission and social-media voting contest – were sent out on a mission somewhere in the world (the location had yet to be disclosed at press time), accompanied by a friend to record their adventures on a Windows phone and share them with Windows’ Facebook community.

The idea was spawned in focus groups Microsoft did with its young target demo.

“We learned that 54% of [students] said that if they were stranded on a desert island, the one thing they would take with them is their PC,” says Aaron Coldiron, Windows consumer business group lead, Microsoft Canada. “We’re putting that to the test and picking three

college-age students and sending them to weird places around the world to see if they can make it.

“This is a bit of a first for us, in terms of how daring it is. In a sense it’s pushing the reality show format a little bit,” he adds, explaining that the contestants’ adventures will be 100% unscripted. Campaign creative and contest development was handled by CP+B in Toronto.

The national media plan to promote “Do or Die” – developed by UM Canada – includes wild postings, online media and three “immersive” transit shelters in Toronto. “The transit shelter [is] completely wrapped to look like a marketplace in North Korea,” Coldiron explains. “As you walk in, it triggers sounds of the marketplace. So the creative concept is: could you survive here? Could you ‘Do or Die?’”

The online execution features rich media ads with an unconventional (for Windows) creative take: “You’ll see a marketplace and a person walk on and a bunny hopping across the screen. All of a sudden he eats the bunny and [the ad] says ‘What would you eat to survive?’” Coldiron describes. “We’re trying to push the Windows brand a little bit,” he continues. “We’re trying to...do something a little bit fun and out of the ordinary.”

Microsoft Windows Canada recruited the field of candidates earlier this year, selecting a top 10 to be voted on by the social media community. The top three winners had 10 days to “survive” in their environment, using only their phones and PCs to reach out to others to find food, lodging and a means to get around.

The goal, from Microsoft’s point of view, is to start the conversation, says Coldiron, and then let the community run with it as the contestants reach out for help. “The community will be really critical in helping them survive,” he says.

Besides the trip, contestants win a laptop, phone and pre-paid credit card worth \$1,000.

“Students see the world as completely open to them, as theirs for the taking,” says Coldiron. “We think that’s perfect alignment with Windows as well, because Windows is designed for people who are doers. And that’s part of what we want to prove – that the PC is a great companion for people who want to go out and change the world, and this is what this campaign is all about.”



FIDO HAS ANSWERS

While Fido’s advertising has typically given dogs the lead, a new campaign is emphasizing the value of human contact.

The mobile service provider is promoting the launch of its new FidoAnswers customer service feature, which was introduced to differentiate the company from its competitors after internal research found that 89% of customers were frustrated with the help they were getting. The new service is being promoted with a departure from the typical strategy for the company, says Steven Sarfin, senior director, marketing, Fido.

“The critical difference for the campaign is we have a touch of humour in it,” he says, pointing out that Fido hasn’t gone the funny route for several years. The creative lampoons common customer service woes, like dealing with an automated phone attendant who doesn’t understand what you’re saying.

“While the dog is still central to the story, there is a little subplot going on, which delivers a message of how it is better to talk to a live customer representative,” he says.

The campaign by Montreal-based Bos, which has been Fido’s AOR since it launched in 1996, is targeted at consumers 24 to 39. It includes a 30- and 15-second national English and French TV commercial airing on watercooler programs including *American Idol*, *Big Brother* and *Tout Les Monde En Parle*, as well as OOH, print and digital on portals like MSN.ca, AOL Canada and Yahoo.ca.

The media plan for the campaign, handled by OMD in Toronto, is also a departure for the company.

“Traditionally in the wireless category, there is a three-month media buy for a promotion, then one for the next promotion and the next,” he says. “Because FidoAnswers is such a big deal for the company, once that initial buy is over, we will still have a base buy reminding people of this service.” **VM**

*YES, EDMONTON.

You might be surprised to learn that we're home to one of the oldest, most connected ad clubs in the country. And with the 32nd Annual ACE Awards now in the books, it's safe to say the work Edmonton produces is among the very best in the country.

For the full list of awards and distinctions, visit adclubedm.com

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BROCHURE:

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Calder Bateman, Christmas Bureau of Edmonton

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NEWSPAPER SINGLE:

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WHY SO PROUD, CANADA?

BY EMILY WEXLER

It's been hard not to notice the explosion of true patriot love these days. While Canadian pride in advertising is nothing new (Molson's been doing it since 1995 with its "I Am" positioning), we've been seeing pride of epic proportions lately.

It seems to have begun with – no big surprise – the Olympics when brands like Rona, with its measuring tape travelling across the country, and Molson, with its "Made from Canada" spots, debuted new Canadian-focused campaigns. Fast-forward over a year, and those two brands continue their messaging, along with Tim Horton's singing, toque-wearing coffee drinker from a few months ago, Canadian Tire's recent "Bring it On" campaign and Coppertone's spots urging us to enjoy the Canadian summer.

So what gives? Philippe Garneau, ECD at GWP Brand Engineering, attributes it to several potential factors. First, Canada emerged from the recession relatively unscathed (at least compared to our southern neighbours) and our dollar has been

couple stands in front of a tree in a Canadian forest, contemplating which wood to choose for their furniture.

The tree spot, emphasizing that Rona's wood is all-Canadian, is the beginning of a new image campaign for the retailer, with



Campaigns for Molson (top right), as well as Coppertone (left) and Rona (centre and right) are all Canada-focused.

generally on par. Then, of course, there were the Olympics, which we not only hosted, but did extremely well. Combine that with other factors, such as current and impending competitors from the U.S. (such as Target) and the unifying effect of being at war, and you have a perfect storm of Canadian pride.

"You're looking at a series of symptoms that add up to the idea of selling yourself through your connection [to Canada]," says Garneau, but he adds, "I always stress authenticity – it wouldn't be right for some brands to do it, and just having the word 'Canadian' doesn't make it so."

Being a homegrown brand helps, of course. Rona, for example, was well-known in its home province of Quebec, but to establish it as a major Canadian player in the home reno category, it saw a golden opportunity in the Olympic sponsorship, says André Paradis, creative director at Bos in Montreal, Rona's AOR.

Rona kept up its Canadian focus in new spots, including one in which two men are yelling at each other from across the country about Rona's locally sourced products, and a spot in which a

several more similar spots set to air this summer.

"If a consumer is looking at Home Depot on the left and Rona on the right, the reflex of buying Canadian is something that kicks in," says Paradis, noting that making verifiable claims is a key factor: "It's a company that really puts their money where their mouth is."

Even if a brand wasn't born here, it doesn't mean it can't jump on the Canadian bandwagon and have it be authentic – it all depends on the positioning. For example, the Coppertone campaign, created by Toronto-based Sharpe Blackmore Euro RSCG, encourages viewers to get out and enjoy the Canadian summers – something we all treasure here since hot days are in short supply.

"[Summer is] short, you want to enjoy it, you don't want to be in agony [from a sunburn], so it makes perfect sense. I think it's a brilliant idea," says Garneau.

So where can brands go wrong? "It becomes a bad strategy when it appears to be invoking patriotism," says Garneau. "So if there's any suggestion that because it's Canadian you should favour it, almost like emotional blackmail, then it would fail utterly."

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OUTSTANDING NEW CAMPAIGNS

BY JONATHAN PAUL



ROOTS KEEPS IT REAL FOR CANADA DAY

Roots Canada is reaching out to its customers in a brand new way and with a bit more patriotism than usual.

To promote its Canada Day apparel line, the made-in-Canada clothing brand sent out an open casting call to young people all over the country via Facebook. They were encouraged to send in a photo and a quote on why Canada is important to them for the chance to be one of eight to win a trip to Ottawa and participate in a photo shoot, ultimately providing the creative for the in-store, print and online campaign. The print and online ads will appear in the *Globe and Mail*, slotted into an annual buy featuring bi-weekly ad placements.

This is a new direction for Roots – which developed the effort, including media buying and planning, entirely in-house – as it's the first time the brand's used Facebook to lead a campaign or featured everyday Canadians in its promotions. Typically its ads feature prominent athletes (which has been the case in past Roots Canada Day campaigns) or professional models.

"We felt that it was the easiest and fastest way to reach out to our community as well as engage them further, because these people are actively now tweeting and participating on our Facebook page," says James Connell, VP e-commerce and marketing, Roots Canada. "Also, it is a Canada Day campaign and we wanted it to encompass real people who look like our customers."

Through a partnership with BlackBerry, the winners were given Torch smartphones and Playbooks to share their experiences via Twitter, using a #rootscasting hash tag, and on Facebook where behind-the-scenes photos from the shoot were posted. A video housed on YouTube and on the Roots Canada website also documented the contestants' trip to Ottawa and behind-the-scenes footage.

Roots is waiting to see the response to the campaign before making any decisions about executing similar initiatives in the future.

advertiser/agency: **Roots** CD: **Stephanie Holden** photographer: **Rylan Perry**



MOLSON GOES GREEN BY SEEING RED

Molson Canadian, feeling the beer category needed something more substantial than cheque-writing CSR initiatives, has turned over a new leaf: a red one. Full-scale promotion of the Red Leaf Project, a commitment to positively impact the environment in Canadian communities, is poised to hit the market June 13.

The national promotional effort, developed from the insight that Canadians are influenced by the land around them, is being led by a TV spot called "It Runs Through Us." Like Molson's "Made in Canada" spot, it focuses on the Canadian landscape, but addresses the brand's improvement efforts: tree plantings, urban greenings and shoreline cleanups conducted with Tree Canada, the World Wildlife Fund and Toronto-based Evergreen. Targeted print, radio and digital ads will communicate the initiatives at a local level. Creative, featuring an epic pontification on the awesomeness of the Canadian landscape and how Molson is making it more awesome, was developed by CP+B in Toronto.

"We are truly committed to making a difference and developing projects that allow [Canadians] to participate in their local communities," says Jamie Sprules, senior brand manager, Molson Canadian. "Our goal is to harness the energy and passion of the program to reignite the passion for Canada's national beer."

A website, Redleafproject.ca, and a Facebook page are also part of the mix. Free concert or festival tickets will be presented to the first 100 to sign up, and videos documenting the initiatives will be seeded on YouTube. Those reluctant to get their hands dirty can take part by playing a social sharing game called "Raise a Tree" that will be housed on the website. Players nurture a virtual tree, sharing where they choose to plant it and why. Molson will plant a real tree next planting season for every digital one.

The project will also be active at retail and in bars. One dollar from Molson Canadian sales at liquor/beer stores are going to support the partner charities, as will proceeds from a "Red Leaf Hour" (socially responsible happy hour) the brand is looking to arrange in locations across the country.

advertiser: **Molson Canadian**

agency: **CP+B**

ECD: **Aaron Starkman**

ADs: **Benson Ngo, Vince Tassone**

copywriter: **Mike Dubrick**

designers: **Genevieve Beharry, Nathan Garvie**

photographer: **MyYen Trung**

retoucher: **Jeremy Thompson**

producer: **Jennifer Dark**

content management supervisor: **Naomi Olsen**

content management: **Patti Ann Cochren**

cognitive anthropologist: **Christopher Hayes**

director of technology: **Arthur Fullerton**

development lead: **Chris Czege**

user experience director: **Bo Zou**



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LOCALE'S artful kickoff



Bio

Born: Montreal, QC. Feb. 8, 1973

Education: Bensadoun studied at La Sorbonne and L'Institut d'Etudes Politiques de Paris, ultimately receiving a BA in political science from Tufts University.

Career: He started out in the film industry, working in Canada and L.A., and founded a production company called Darling Films, where he directed and produced several films, including *At the Quinte Hotel* and *Au Suivant*. In 2003, he became an account manager and creative consultant at Bureaux, a fashion branding and marketing agency in London. He joined the buying department of Aldo in 2006, transferring to the marketing department to become creative advisor in 2008. Later that year, he was promoted to creative director, and in 2009 he added the title of general manager of marketing.

Size of marketing team: 55

Right: New York-based Pompei A.D. crafted a store design for Locale that's part boutique, part gallery.

Aldo Group's Douglas Bensadoun puts his best foot forward with a new store concept that brings local artists into the retail environment

BY MELINDA MATTOS



Imagine a shoe store where art hangs on the walls instead of lifestyle photography and product shots; where the in-store magazine features articles about visual artists and Canadian indie bands, contributed by writers with a CBC pedigree. For Douglas Bensadoun, creative director and general manager of marketing, Aldo Group, it's not just a pipe dream – it's a new store concept called Locale.

Launched at the end of last summer, with mall locations in Quebec, Ontario and Alberta, Locale is opening its ninth store – and first street-level flagship – this month on Montreal's busy Ste-Catherine Street. If it's received well, Bensadoun hopes a downtown Toronto flagship will be next.

But first Locale has to prove itself a viable business. Millions of dollars were spent on developing the concept, Bensadoun says, with

store design and brand strategy by New York-based Pompei A.D., and 2011 will be a make-or-break year.

"If the store is viable and is making sense from a financial standpoint, we will go from nine locations to 15, to 20, up to 45," he says. "Essentially, at the end of 2011 [we'll say], 'Alright, let's see what the results are looking like and go from there.'"

Aldo Group has proven itself quite adept at brand building in the past. The company started in 1972 as a shoe concession helmed by Aldo Bensadoun, Douglas's father, housed within Le Château clothing stores in Montreal, Ottawa, Quebec City and Winnipeg. The first freestanding Aldo store opened in 1978 in Montreal, and between 1980 and 1993, the company launched 95 stores in Canada.

Seizing upon its Canadian success, the company expanded south of the border, launching 125 Aldo stores over the next eight

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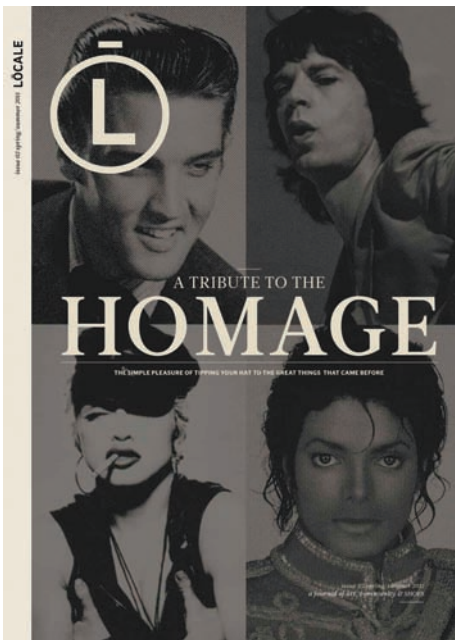


Corporate



Above: Pendant lighting and overhead beams create a loft-like retail environment at Locale.

Left: *Locale* magazine's spring/summer 2011 issue brings together art and shoes with an homage theme.



years, and also added new retail banners such as Transit and Feetfirst. In 1995, Aldo Group went international, opening its first franchise stores in Israel, and by 2002 it had expanded to Saudi Arabia, United Arab Emirates and London.

It now has stores across the world, from South Africa to Poland, operating under banners that include Aldo, Aldo Accessories, Call It Spring, Feetfirst, Globo and Little Burgundy. As the global

expansion continues, the Aldo Group is expected to have more than 600 franchise stores and nearly 1,000 corporately owned stores by the end of the year, spread across 66 countries.

Before Locale can join this \$1.5-billion-a-year international empire, it's got to make it here at home. The biggest challenge right now, Bensadoun says, is making consumers aware of the new banner and what it stands for. Locale has been taking over retail spaces previously occupied by Feetfirst, which specializes in comfortable footwear, and while Locale carries some of the same national brands (in addition to its own house brand), it's aimed at a different target.

"What happens is that the old Feetfirst customer is coming into Locale and doesn't totally get it," he says. "It skews younger than what they're familiar with and it's a much more progressive concept."

But while Locale is aiming at a younger demo than Feetfirst, it's steering clear of Aldo's trendy turf with a 25-to-45 target whose interest in what's cool is tempered by self-awareness, Bensadoun says.

"The idea is to attract a post-Aldo customer," he says. "It's not as fashion-forward or fast-fashion as Aldo; it's more about simplicity and style. I'm 38 and Locale's a place where I would definitely shop."

With this target firmly in mind, Locale promises comfort features and wearable heel heights without the stigma of sensible footwear – and

throws in a unique shopping environment to boot.

The retail space is designed to evoke the spirit of an artist's loft, with overhead beams, pendant lights, a chalkboard wall and front windows that open.

"All the visual space in the store is occupied by local artists," Bensadoun explains. "It's staying true to the idea of being a local, community-minded shopping destination and also a bit of a cultural centre at the same time."

Artwork is displayed for about five months, and each artist is put on the shortlist for the Locale Art Award, which will dole out an annual prize of \$20,000 starting in spring 2012.

"I think [what] distinguishes us from other fashion retailers – or any retailers for that matter – is that we're not fronting," Bensadoun says. "We're putting our money where our mouth is, because we believe in it. There's also an aspect of corporate social responsibility."

Locale's connection to the local arts community is reinforced within the store's primary advertising vehicle, *Locale* magazine. Produced in-house and printed on luxe matte paper stock, the biannual 52-page magazine is primarily distributed in store. An abridged 24-page version is also being inserted into *La Presse* and the *Montreal Gazette* this month to coincide with the flagship store launch, in a media buy arranged by Media Experts. The spring/summer 2011 issue brings together interviews with

Locale's exhibiting artists, footwear fashion spreads and mini-profiles of local celebs like Canadian band Young Galaxy and MuchMusic VJ Sarah Taylor.

"The people we are including in the magazine become ambassadors for the brand," Bensadoun says. "It's hard to find that balance between art and commerce, where people don't feel that they're being somehow taken advantage of by the big, bad corporate dudes. [But] every single one of them is super-interested in doing it, and it's because we're doing it with integrity."

Bensadoun's commitment to the arts is rooted in his own personal history. Although footwear is a long-time family business – his grandfather was a shoe retailer in Morocco and France, while his great-grandfather was a cobbler in Algeria – Bensadoun spent 10 years working in the film industry before joining his father, Aldo Group's CEO, and older brother David, the company's VP.

He says his experience as a producer and director comes in handy in his current role. "Filmmaking is about storytelling and I think what we're doing with the brands we're creating is telling stories," he says.

But as he's quick to point out, "I'm not interested in theoretical artsy ideas that don't end up connecting with the customer and resulting in people making a purchase."

Bensadoun hopes that Locale's engagement in the arts will make consumers "feel we've curated our product collection with the same type of integrity that we've commissioned this writer [for the magazine] or this photographer. It's about gaining the trust and loyalty of our customers through producing solid creative work."

Bensadoun's artistic influence has also been felt in Aldo's recent advertising, for which the creative is handled internally and used internationally. After years of print-focused campaigns, the brand added TV to the mix for its spring/summer 2010 collection, with a campaign featuring supermodel Jessica Stam and shot by fashion photographer Terry Richardson. Since then, Aldo has continued to invest in TV spots, with both Stam and Richardson making reappearances.

When asked about the sudden increase in TV usage, Bensadoun laughs, saying, "I want to make more films, so the best way to do that is to convince the people who have their hands on the

purse strings here [to use TV]." But he's quick to add, "It's not just that. I also think that it's a very effective means if you do it properly."

With a limited budget allotted, Bensadoun and his team have had to be crafty with Aldo's media spend. He explains, "We'd get in touch with our media agency [Media Experts] and say, 'Hey, are there last-minute specials or anything like that?'"

In fact, this is how Aldo's first TV spot with Jessica Stam ended up running during the Olympics. "That opportunity came up because one of the main sponsors on the station we were advertising on backed out at the last minute," he says. "We paid 20% of the price."



Above: A footwear fashion spread in *Locale's* spring/summer 2011 issue.

Left: Each store location has its own stamp incorporating the address and phone number, used to personalize receipts, shopping bags and promotional postcards.



Aldo has also been experimenting with more digital lately. Last fall, the brand launched an online contest called "Let's Dance," asking consumers in Canada, the U.S. and the U.K. to show off their fancy footwork for the chance to win \$2,500 or a gift card. Entrants submitted videos of themselves dancing to a song by Montreal band Think About Life, and then shared them with as many people as possible, with points assigned for every YouTube view, Facebook share or Twitter post.

About 250 videos were entered and Bensadoun says the quality of entries surpassed his expectations. "I couldn't believe how much time, effort and creativity people put into it," he says, noting the complex choreography and high production values evident in some of the videos.

Digital will be especially important in getting

Locale up and running, Bensadoun says. "Locale's not in a position right now, from a business perspective, to have a huge media spend so it's really about leveraging social media." A Facebook and Twitter campaign is launching in conjunction with the Montreal flagship, with plans to build an online community of bloggers.

Whether Locale's artsy approach will find an appreciative audience remains to be seen, but in the meantime, Bensadoun is enjoying the effort. "On a personal level, I'm a big art fan," he says, "and to infuse what I do on a daily basis with art the way we're doing here makes coming to work a real pleasure." ■

3 QUESTIONS

What's your favourite way to unwind?

Popcorn, kosher dill pickles and seasons 1, 3 or 4 of *The Wire*.

How many pairs of shoes do you own?

Less than you'd think but still way too many. Probably about 20.

With your background in filmmaking, we have to ask: what's your favourite film?

Impossible question. *Amarcord* or *Miller's Crossing* or *Le Dîner des Cons*.

LIFESTYLE WARS:

When it comes to everyday living,

Loblaw and Canadian Tire have different ideas about what will help them stand out.

The Everydayliving section now found in 21 Loblaw stores across the country – the first change since Joseph “Joe Fresh”

Mimran was appointed its category creative director – is part of an effort to surprise and delight moms, says Craig Hutchison, SVP marketing, Loblaw.

To provide an improved shopping experience, the company made wayfinding easier, lowered the height of shelves and consolidated all non-food items (from camping gear to kitchen appliances) into one area that takes design cues from Joe Fresh. Loblaw also launched a spring campaign by Bensimon Byrne touting Everydayliving, which includes a TV spot focused on patio furniture, in-store signage and an Everydayliving Outdoor catalogue – all designed with a Joe Fresh aesthetic.

Communications will be seasonal.

Canadian Tire also took pains to differentiate itself this spring, launching a robust campaign developed by Taxi, which applies a consistent message, look and feel across all mediums. It features the tagline “Bring it On,” a war cry challenging families to take on the job or joy at hand, understanding that Canada’s nature has shaped the nature of Canadians. It includes TV, OOH, print and online ads, flyers, POP and digital.

We asked **Carlos Moreno**, SVP, executive CD, BBDO Toronto, and **Jacqueline O’Sullivan**, marketing director, Microsoft Advertising, to tell us whose everyday living effort springs it ahead of the rest.

LOBLAW BOWS EVERYDAYLIVING



OVERALL STRATEGY

Moreno: The strategy of putting “everyday living” items in one section of the store and branding it not only works but also taps into the consumer’s overall shopping experience, making it easier for them to personally experience the products.



O’Sullivan: Moms are busy people. Multi-tasking is their middle name. Research we’ve conducted shows that brands that succeed with moms are ones that help them, connect them or entertain them. I applaud Loblaw for understanding that they can help moms by offering a wider variety of non-food-related products in-store.

While I understand the business strategy, I don’t quite get the marketing strategy. The Everydayliving brand seems to be missing in action on their in-store materials, and as it’s primarily aimed at moms, I couldn’t understand why it featured a man in the commercial that focused on product but didn’t explain anything about either the brand proposition or the value to the customer.



CREATIVE

Moreno: The look and feel is consistent with what the Joe Fresh brand did – using clean lines, fresh and bold colours. There is something about this work that makes me think of Ikea (style for the masses), which might not necessarily be a good thing since Ikea has such a strong hold on that segment of the market. As the store experience evolves and grows, the creative will have to do the same to make sure they develop their own brand personality and emotion.

O’Sullivan: While the use of colour and simplicity is highly effective, I’m not certain how these creative elements have really differentiated Loblaw from the competition or fully introduced the Everydayliving brand. This creative can also be seen as limiting, long-term, given there may not be the desired breadth and flexibility.

The creds advertiser **Loblaw**; agency **Bensimon Byrne**; CD/copywriter/AD **John Maloney**; prodco **Sugino Studios**; director **Shin Sugino**; director **Brendan Quinn**; talent **Josh Milko**; agency producer **Michelle Pilling**; account directors **Mark Hewitt, James Grant**

CANADIAN TIRE VS. LOBLAW

BY JONATHAN PAUL

CANADIAN TIRE SAYS “BRING IT ON”



The creds advertiser **Canadian Tire**; agency **Taxi**; co-ECDs **Darren Clarke, Jason McCann**; CDs **Nathan Monteith, Stefan Wegner**; ADs **Nathan Monteith, Julie Nikolic**; writers **Stefan Wegner, Irfan Khan, Geoff Morgan**; VP, integrated production **Cynthia Heyd**; agency producer **Megan Flett**; prodco **Industry Films**; director **Jeff Labbe**; account manager **Leanne Parnass**; media agency **Mediacom**

OVERALL STRATEGY

Moreno: Differentiating Canadian Tire in the retail space by celebrating our uniquely Canadian everyday experiences and making the consumer proud to be Canadian, is not only right but it works. The brand tapped into the psyche of the Canadian consumer, showing what is true about their lives and experiences that they can easily relate to in a way that only Canadian Tire can do.

O'Sullivan: Tapping into a sense of national pride isn't unheard of in advertising, but if it's not broken why fix it? What I really like about this campaign is that it has so many legs to it. "Bring it On" is a branding initiative but it can link to product (and does) at the drop of a hat. It plays across all seasons and means that the Canadian Tire team know that they have an underpinning campaign platform that can actually build the brand and the bottom line at the same time.

It means that all marketing investment will support the overarching brand metrics but they will also be able to execute short-term, product-driven initiatives coming out of this campaign. Furthermore, the scope for telling more stories across all platforms means it isn't a campaign that is in any danger of becoming tired in the short term.

CREATIVE

Moreno: The campaign does a good job of putting up a mirror in an attempt to make the consumer feel something for an iconic Canadian brand. From a creative point of view, perhaps there could have been a fresher way of pulling this off, but overall a good starting point for Canadian Tire. It's a solid creative platform that they hopefully will be able to build from.

O'Sullivan: Not only do the creative elements tie directly to the strategy, Canadian Tire has done a brilliant job of identifying those unique moments that Canadian consumers will emotionally identify with. Where I think they have an opportunity is really coming to grips with the potential for social in this campaign. Now, they do have over 130,000 Facebook fans but the content is all from the brand rather than the brand facilitating a two-way dialogue and creating user-generated content by implementing fun and engaging digital strategies. My recommendation would be to think about how an integrated paid, owned and earned digital strategy can be applied and also to ensure there's integration between the online and offline elements.

WHO BROUGHT IT?

A POINT OF DIFFERENTIATION

Moreno: Not only did Canadian Tire change the conversation when others were trying to be what they are, they tapped into their consumers' everyday Canadian life and attached their brand to it. That's what market leaders do when you want to differentiate yourself. Good job.

O'Sullivan: With their new, insight-driven and robust campaign, Canadian Tire tried to set themselves apart from their retail competition and succeeded. They've created a multi-platform, highly ownable campaign that will most certainly stand the test of time. This campaign speaks volumes about the fact that they understand the needs of the Canadian consumer and how to reach them.

CUSTOMER CONNECTION

Moreno: Human beings love stories and ultimately connect with brands that tap into their personal experiences. Brands that do this, in this case Canadian Tire, will have a stronger connection with their consumers.

O'Sullivan: Canadian Tire will best resonate with customers, especially if they expand past the generic and start to localize, and also invite conversations with their customer through strong social strategies. Congratulations on a great campaign.

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For category and entry details check out:

atomicawards.strategyonline.ca

THE POWER OF CREATIVITY

BY EMILY WEXLER & JENNIFER HORN

Creativity is a powerful tool. It can mean the difference between an ad that sells and one that outperforms, between a product that gets glanced at and one that gets picked up off the shelf.



When a challenger brand spends less than the competitor but gets more share of mind, it's usually because their approach is more creative.

Many marketers work in a global framework and Canada's place in that hierarchy can certainly be helped by strong results, but the investment in the Canadian organization is deemed more valuable if those results can be attributed to its exponential innovation and creativity.

Creativity is a renewable resource that can boost the Canadian economy. Is it given its due?

We gathered a panel of seasoned industry veterans who have not only witnessed the evolution of creativity in Canada first-hand, but have also kept a close watch on the rest of the world. They've all attended the Cannes International Festival of Creativity, observing what other countries do differently and how Canada stacks up. We asked the panel to discuss the state of creativity here – from engraining it into office culture to its effect on the bottom line.

The Panel

MODERATOR

Joan McArthur, president,
Joan McArthur Training & Consulting

PANELISTS

Mark Childs, VP marketing, Campbell Canada

Rico DiGiovanni, partner, Spider Marketing Solutions

Alan Gee, partner and chairman, Blammo

Steve Mykolyn, chief creative officer, Taxi

Lauren Richards, CEO, Media Experts

Paul Wales, executive creative director, JWT

McArthur: What I think we do really well and where I think there is opportunity to do even more, is creating buzz – campaigns that end up on CNN – to do these sort of experiential ideas much bigger than any kind of traditional advertising.



Gee: I'm not too sure I agree. Looking at it historically, looking at Cannes and that has a gold standard – I see tons of that kind of work all over the world. I think where you may have a point is in economically challenged markets – and that could be Hamburg, Auckland, Toronto, a place where mega bucks don't rule the day – we creatively have to dig very deep and that's the wonderful thing about an organic medium, it gives you a chance to get as

Roundtable



LEFT TO RIGHT:

Steve Mykolyn
Lauren Richards
Paul Wales

much exposure as a massively paid piece of work, provided that the client is disciplined enough to know not to get too involved in some of the details which will allow it to get that kind of exposure.

Mykolyn: Across the country, there are a lot of good agencies doing things that traditionally would probably be called dog walkers because they were low budget, very creative, no media behind them – but they're the kind of thing that you see a lot of and people think they're great because they are creative. And I think now the way that word spreads, it's probably smarter for Canadian agencies to engage in creating small things that can go big just because of the way they're being communicated. Suddenly what's really small and didn't need bureaucracy or middle management to approve, it becomes bigger because it's good and people are seeing it.

Childs: When we're part of a North American or global organization, there's a balance to be struck between original work that comes from Canada and work that we partner with other regions on. I think we've gone through the last couple of years where budgets are suppressed for the most part, but that doesn't suppress a big idea or a small idea from going big.

McArthur: Now, with everything being so open, it really is about word of mouth. The universe is going to tell you if it's a good idea, but it'll also tell everybody else.

Wales: Generally speaking, you compare whatever brand you're working on with its direct competitor in that category. When you take yourself out [of Canada], at Cannes, you see how completely different brands and categories express themselves and you compare yourself relative to that, then you can re-imagine what your brand could stand for in this market. When you get exposed to all of that, it just opens your mind.

McArthur: I've been [in this industry] for 20 years and when I got here it was a really tight, insulated market with people awarding each other for not great work, frankly. In the mid '90s, Canada suddenly turned around and was now playing on the international stage.

Gee: It was actually a very conscious effort and I remember it, because I was over in Cannes about 15 or 20 years ago. We pushed like crazy to get Canadians to realize that it was "show up or bust," because if you don't show up or if you don't get counted, then we will be a third-rate marketing nation.

We unfortunately are in some ways, we don't have enough international brands – you can count them on one hand. The marketing strategy is made out of the country, and we're adapting and changing in a lot of cases.

Agencies are struggling with what clients they can do this great work on, or what piece of a big brand can they hive off of because no one is looking, that we can do this organic or viral thing with.

Opposite page: a slide used for CEO Lauren Richards's presentation during the Media Experts Digital Day, where she touched on creativity in media.



Rico DiGiovanni
Joan McArthur

Mykolyn: But, it's small ideas that go big. And if you're lucky enough to have a brand that is on the branch-plant level, and you do something – there's still a good chance that it'll be shared across the world.

McArthur: [U.S. agency] Fallon's business strategy was to create ads that won awards. And the plan was to win for all of these little guys and attract attention, and the next thing you know, they had FedEx. They strategically put their creative product as their business strategy. So, is there a creative strategy in your agencies and your client companies? Is there actually some sort of plan in place, some way that you've shifted or changed the way you look at a creative product?

DiGiovanni: The idea has to drive results more than being creative, because that's when you'll get noticed. There have been many occasions where a concept was created in Canada, did extremely well from a sales perspective, and then gets picked up by another country and often goes to the rest of the world.

More than anything, with budgets being constricted as they are, if you aren't going to deliver some kind of business results, then it's going to be harder and harder.

Childs: For me, they're not mutually exclusive. Definitely short-term results seem to be king, but I think creative can actually drive that. But, I think it's important that we do re-balance this drive for short-term results and the art of this industry.

I've always been a big supporter of awards shows for the pure arts and creative side. Can it be looked at skeptically? Yes. But again, there's always the exception, where the most brilliantly created work just blows the roof off of results.

Gee: Alex Bogusky was a fearless self-promoter, instead of waiting for the awards shows to value the work, he valued the work personally. So, they took their campaign and publicly promoted "Look what a great job we're doing with this campaign" and then all of a sudden they clean up in the awards because everyone is admiring great campaigns. He went out of his way consistently and ferociously to promote every great campaign they did. Whether or not it was great, he would be out there. We're in the business of marketing, and sometimes we forget to promote ourselves.

Richards: Creativity in the media world has absolutely been a key differentiator to be able to stand out. From my experience, being innovative and creative, getting recognition for your product, it says "we're not a commodity media shop, we are a thinking media shop, we care about creativity and innovation and the channels and the way that creative is leveraged." It absolutely has built business and increased profitability and created a much happier environment.

The opportunity we have as Canadian advertising practitioners to really continue to push the envelope, I think that we've been doing one of the best jobs in leveraging creative and media thinking together. And we can do even more of that, because we have a community small enough that we can collaborate.

Childs: We can also get it wrong and it not be a complete disaster. We can recover and learn from it, because there's risk-taking [involved with] being on the leading edge of creativity.

Richards: [Canadians are] some of the most creative people in the world but in terms of actually selling forward and not taking no for an answer, we're really trying to convince clients and go down on the sword for ideas and thinking. We're good people, we're polite, we're nice, we don't want to upset [or] lose the clients.

Gee: Agencies are full of gung-ho, motivated, gutsy people. Unfortunately too many clients are portfolio manager clients – "this is a strong market, this is a good market, don't rock the boat, seven percent sales increase in your business, keep by the rules" – and therefore there's no currency or value in being brave often.

McArthur: Let's talk about the creative process – it seems to me that it has evolved over the last 10 years in most agencies.

Mykolyn: Once I looked at the inclusion of a URL as a milestone on a piece of outdoor, and now everything has Facebook and Twitter. For me, that has been the biggest change in that brands are now wholly connected, and at an agency level, the number of people that touch a single piece of work or campaign is massive.

Any agency that is moving forward is struggling with conceptual thinking in all of those areas, because it used to be those teams (writer, art director and creative director) were the conceptual thinkers – they would think up the campaign, the solution, the execution and do it all – now that thinking has to expand way beyond that core group of people into a whole regiment of people contributing.

Gee: Today you could book a career technologist and a PR person together and there's a team. You can mix and match teams in a much greater variety to get to a solution and the skill set is so different. There is this integration going on which is changing [the way we communicate] in a very positive and refreshing way.

Childs: For us, we move to this principal of one team, one process. So, we don't go through the three, four, five historical levels of approval. We have one meeting with 15 people in a room, you're all seeing it together and you're providing the feedback all at once, so it's not pockets of filtering. We typically don't make a decision anymore in that meeting, because it's a gut reaction – we come back and provide consolidated next steps.

Wales: To come back to the brief, what needs to be very important there is describing the problem – distilling it down so everybody in the room understands it. The other thing is a really well articulated brand idea, so people who are touching it aren't all coming at it from a very different perspective, because that can be a huge waste of time.

McArthur: Are we including account people in this collaborative evolution?

DiGiovanni: In the promotional marketing business, when I first got into it, it really didn't have creative groups. Most of the idea creation came from the principals and/or the account team and then you had the account director who brought it to life. If anything we are now going towards a more traditional model because processes are being put in place. The work is being challenged beyond just selling more bottles, you have to re-enhance the brand – build equity – so there's been more of an investment in a better creative product in total. But in shops like mine, an idea can come from anyone and in fact we encourage it.

Gee: You've got to be archeologists and you've got to be detectives and everybody has to be told that is what their job is. It's not just what people say, it's not just research, it's also what they do, so you bring in cultural anthropologists and you start to look and analyze – is that shelf talker all you really need? You question everything and say “what are you trying to solve, why are you doing it that way?” rather than “I need this.” Clients often want to make that leap into execution and you've got to stop them because you might be able to get there in a much more creative way, and perhaps in a more efficient and effective way. The new account people, strategists, planners all have to be diggers as much as creators.

Richards: I think collaboration is absolutely imperative now because there are so many more options of how we're communicating – getting involved in content is a good one. You need the creative brains as well as the content creators, and those who understand the different channels of communication, to be able to all come together and say, “That elevates a creative idea into something new and special and different.”



Taxi 2 proved there are no small ideas with this bathroom execution, featuring “leafy” toilet paper, for *Explore* magazine at the Spring Cottage Life Show.

McArthur: It would seem because of the issue of scale that the opportunity for Canada and for doing successful collaboration can be potentially higher, certainly than the big multinationals in the States, where the homogenization is a little more challenging.

Childs: There is a real tension there; we are striving for an immediate relief, pressures are tighter on business short-term delivery, and we drive for a solution in a given media. When you have a smaller budget, you can do one thing well before you move on, but that may not be true today. Think back to the beginning, a small idea can become a bigger one, not necessarily with millions of dollars but rather hundreds of thousands.

Gee: Why does it have to even be media neutral, why isn't it market neutral? Why does it have to be an ad? Is the form structure of the product, the packaging of the product, a better delivery of that communication than the advertisement? How do you demonstrate that? You've got products now coming in a jar instead of a can and immediately it says “fresher” more than something that's in a packaging device that's 150 years old.

Mykolyn: Why is the way we do things in our business the last to really catch on to anything? The way we work against analyst reports by quarter to do campaigns. The way we do things against back to school and holidays – now I know those things will never disappear, but the other part seems by its very nature antiquated because the world knows what's going on every day. They don't wait for quarters, they don't wait



PHOTO (C) VANOC/COVAN

Bombardier, with help from agencies Taxi and Media Experts, went beyond the typical Olympic sponsorship with its torch design and creation.

for Cannes to see the work, the work is published every single day on blogs everywhere, and yet we market by time frames. I am waiting for the day where the ad and marketing world will wake up and say “Hey! Let’s do something new today. So what if the quarter hasn’t started.”

Childs: A small idea can become big, that runs completely rogue in my mind, and it doesn’t run [by] the quarter.

Mykolyn: It doesn’t, a small idea does not need a committee of 50 [or] anybody in any senior role to approve – it needs somebody to say “you know what, that’s not going to cost me anything.” So, it’s a limited idea with zero reach. [For instance] 20 people in a toilet at the Cottage Life show, but it will have a camera and a USB; thousands and maybe millions of people [see it]. It’s about reaching people in new, interesting ways.

Mary Maddever: How are you getting your organizations to take advantage of that, what are you doing?

Mykolyn: The key is to turn it into your accounts and say “you know what, let’s do something small for this big giant account, we have all

the other stuff to sell the products, we have the lights on” – but here is a huge opportunity to move them and by the same token move our brand because I believe that no piece of marketing is successful if it only works for the agency or only works for the client. If it only does one or the other, then it doesn’t work, it doesn’t help the agency retain or attract people and it doesn’t help the client because it’s very short term.

Gee: I think there’s an infectious nature of doing that work, because if you have a stable of traditional clients who have to produce results there’s nothing you can do. What you can do is the kind of work that’s viral and exciting with small clients and then the big client all of a sudden says, “Can’t you do something like that for us?”

McArthur: This kind of innovation, this kind of thinking way beyond the old magazine ad – how are you imbedding that in your people and your agencies and companies?

Gee: When the economy tanked, the last thing anybody wanted to do was be innovative, because being innovative means losing money. So, stick to your knitting, focus on what you’re doing...

Mykolyn: But a lot of innovation works when there’s a down economy.

Gee: That’s right, now you’re getting into the cycle three or four years later where they’re saying the things that win are innovation, so there’s a big trend now to ad agencies bringing that concept back because now they believe and they see the results and the benefit of coming out with innovative, new products and delivering spectacular things as a result. We try to make sure that everyone believes that, but it depends on the size of your organization – the larger it is the more difficult.

Childs: For me, it’s not a role or process, it’s a culture. You need to instill creativity and an innovative culture. If you don’t do that then I think it’s too easy to make the choices to do the base business and manage short term. We have a marketing team mission that we share with our industry partners, it clearly talks about breakthrough innovation and creative ideas, and inspiring insights and bolder ideas. Instill that innovation and celebrate creativity, it’s the easiest thing to cut when times are down.

Mykolyn: Innovation is a hard thing to define, culturally you’re right. It’s the job of senior people to look at the work and encourage it for the right reasons. There is no “best before” date on innovation, it could happen now or in two months. That’s why a department of innovation is a ridiculous concept.

Gee: The word that goes along with it is courage, because if you don’t have courage there are so many ideas that people would not go for, and yet another company would say “what a great idea, that’s the next big thing.”

Richards: I do think it depends on the state of a company. I do agree it’s about the culture of the organization, but if the organization isn’t currently an innovative culture – I think there are ways and means of speeding that up and changing the culture, like creative innovation catalysts. Some people on our side are good at it and some people are more the process people. How do you spread it around, how do you make it happen faster, how do you make that kind of thinking catch fire? I think if you recognize the talent – you can have it be a contagious way of thinking.

DiGiovanni: And if you don't have leadership that adopt the concept, then it's not going to happen, because the leadership helps to create the culture which then trickles down to the rest of the organization.

Richards: You do have to have a culture where people feel they have the ability to take an educated risk and push the envelope.

Gee: Steve Jobs sets the tone of his company and instead of just having the small core team and then saying, "go talk to the engineers and then talk to distribution," they bring them in to the process, so that they're a part of the solution together. They bring everyone on the same page and they all know what the mission is.

Wales: The difference for me is what an agency can bring to a client now because there are so many possibilities. A lot of people can sit and say what a brand could do. I think you're in the driver's seat when you can say what they should do. And I think a lot of clients struggle with it.

Mykolyn: But now I think people are expecting innovation in the idea. And it could be a creative innovation, a media innovation or something more than that. We had the opportunity to work with Media Experts on the Olympic program, and what came out of that wasn't advertising, it was an innovative internal contest to develop a torch that had been sold to the Olympic committee as "this is how you should be a part of the Olympics."

The way that good advertising is done is take a headline and an image, put it on a piece of paper and make it understandable, because if you can boil it down to something that concise you can probably blow it out to radio and television and other things. But if you can't do that then you don't have a communication.

I have a bold prediction – I think we are going to see a 25-year-old creative director (or younger) in a major role in a major agency doing major brands. The reason I think this is because last year there was this youth conference [Understanding Youth] and there was a planner at Sid Lee for six years, but he was [24].

I went to SXSW this year, and one of the keynotes was delivered by the young guy who runs Scavenger – which is a location-based game – he stood up there on stage and said "today we're going to solve a few problems, beginning with education and ending with global warming." I was thinking, he's 22, there's no way. Damn, if he did not dive in and work through how those things could be solved. And everybody in this room and all the rooms that

were piped in, thousands of people got what I got – a 22-year-old could solve these problems.

Maybe this information age is going to pay off beyond bootleg movies. Maybe it will pay off in terms of what people will bring to the table and I think that is going to affect the way that we market and think of ideas and the way we've traditionally tested things.

Childs: I'd be interested in your views on the future role of the planner. I feel that from my perspective looking in, the planning role is still old-fashioned.

Gee: I completely agree. I think planning is in need of a refresh and I think that is

world of communication, it is completely different from when they were 12 years old in terms of how people were connecting in that first wave. And it makes a difference in terms of how they would think and go to market and the multi-messaging they are receiving. It's bound to make a difference in coming to conclusions.

Childs: I think insight is an art that we could definitely spend more time on.

DiGiovanni: It's so much easier today given the access to so many people online. It should be simpler to do, because you can find them...and lots of them.



Mark Childs

Alan Gee

coming in the methodologies they use, and understanding and following people as opposed to just listening to people. We're not using the same tools, so we have to come up with new solutions to say "this is the insight." We started this new thing called the Blammo Brain Trust; it's people all around the world who have nothing to do with advertising, and they've got to be smart in what they do (they can be a mathematician, cardiologist, etc.). One guy once said "the problem is that your product tastes like shit." No one ever said that, and he was right. So, I think we need to reinvent the process.

Richards: To go back to talking about the 22-year-old executive creative director, as much as the older generation has tried to keep up and stay on top of the changing

McArthur: Is there something that Canada can do to make sure that we're publicizing the work we do, beyond awards?

Gee: Years ago, Paul [Lavoie] wanted to get on this [idea of] brand Canada. And if you think about the elements that make up Canada – we talk about how we've been the peacekeepers and this nice country north of this hodgepodge of a nation that's below us. What is essential in the brand of Canada and how can you take advantage of that? [We could look at] brands that have a social conscience or brands that try to put some good back into marketing whatever product or service, and doing it in very creative ways. Then I think we have something that we can really be proud of and export that around the world. ■



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The Rebirth of Canadian Newspapers

Canada's newspaper industry is one of the most fiercely competitive in the world. Want proof? Just head down to Toronto's bustling Union Station during rush hour, where the hundreds of thousands of commuters passing through each day can pick up their preferred reading material for the ride home, from free dailies like *T.O. Night*, *Metro* and *24 Hours* to national powerhouses *The Globe and Mail* and the *National Post* to local dailies like the *Toronto Star* and the *Toronto Sun*. Once they get home to their respective communities, readers can scoop up one of the array of community papers available for a dose of hyper-local news.

In the U.S., it's almost unheard of for one market to have so many competing papers, but in Canada, Toronto isn't the exception. Major markets across the country, including Vancouver, Calgary, Edmonton, Montreal and Halifax, all boast robust newspaper markets. That may help explain why our newspaper industry is in such great shape compared to our southern neighbours. "The amount of competition has upped everyone's game," says Suzanne Raitt, VP of marketing and innovation at Toronto-based Newspapers Canada.

With all of the papers jostling to one-up each other, newspaper readership in Canada remains flat or even up. "The fact that eight in ten people are reading a paper every week is fabulous," says Ann Crassweller, president of Toronto-based research firm NADBank. "Canadians love and value their newspapers." Kirk Allen, EVP of advertising sales at Don Mills, Ont.-based Postmedia Network points out that newspapers in Canada have seen steady growth from as far back as 2004. "We're in a fantastic position as an industry," he says.

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The industry has demonstrated incredible signs of confidence in print over the past few years. Postmedia Network paid \$1.1 billion to snap up Canwest's newspaper assets, and *The Globe and Mail* partnered with Transcontinental on a \$1.7 billion investment in the iconic paper's redesign. Since the redesign, *Globe* circulation is up by 4.4% across the country. The revamped *Globe* is now printed on state-of-the-art German presses, resulting in magazine-like quality that has attracted high-end advertisers like Gucci and Chanel. "This was a real game-changer for our advertising department," says Adrian Norris, the *Globe's* managing editor, design and presentation.

"The best printing in the world makes for great advertising," says John Hinds, president and CEO of Newspapers Canada. Printing and design innovations, along with a shift in how newspapers approach ad sales, has resulted in some of the world's most innovative newspaper ads emerging right here in Canada. "Everything that's happening around the world is happening in Canada," says Raitt. That includes everything from tablet apps to mobile ads to QR codes and even augmented reality, not to mention non-traditional ad units and fully integrated executions across multiple channels. Community papers are in on the action, too. "There's no doubt that community papers are seeking to distribute content in whichever way the consumer wishes to have it," says Peter Kvarnstrom, VP of British Columbia operations for Vancouver-based Glacier Media.

All of this innovation is good news for advertisers. "Canada is farther advanced in new formats of advertising," says Len Kubas, chairman of Toronto-based consultancy Kubas Prime-media, adding that he sees an opportunity to push the boundaries even further. "We haven't come anywhere close to optimizing the print medium. I think we're going to see a lot more evolution in newspapers."

With the number of global best practices emerging from right here in Canada, it's clearly an exciting time to be aligned with newspapers.

Print remains the centrepiece

Despite all the chatter about the death of print, the reality is that print is still the overwhelming source of revenue for newspaper brands around the world. "No medium ever kills another platform," Dr. Mario Garcia, CEO of Tampa-based Garcia Media said during his presentation at Newspapers Canada's recent Ink & Beyond conference in Vancouver. "Paper allows us a certain disconnectedness." The *Globe's* Norris agrees that printed newspapers are still appealing even in today's tech-savvy world. "Newspapers can curate information in a hierarchical way," he says.

Print's enduring strength is the driving force behind Singapore Press Holdings (SPH)'s "print plus" strategy. The leading South Asian news organization has a roster of 18 newspaper titles in four different languages. It has extended the brands across digital, mobile, broadcast and event channels, but print remains the focal point because it accounts for most of the company's revenue – by a lot.

"We want to protect the cash cow – newspapers," SPH senior VP Geoff Tan explained during his session at Ink & Beyond.

Postmedia Network

Postmedia Network is the largest publisher by circulation of paid English-language daily newspapers in Canada including some of the country's oldest and best known brands among them National Post, Vancouver Sun, Ottawa Citizen and Calgary Herald. It reaches millions of Canadians each week through its roster of 100 owned and represented daily and weekly newspapers.

The company engages readers and offers advertisers integrated solutions to effectively target audiences through a variety of print, online, digital and mobile platforms. Postmedia can develop customized database-marketing programs to help advertisers optimize their advertising strategies and distribution plans. It can also support distribution analysis with GIS (geographic information systems) mapping.

Postmedia offers special ad opportunities throughout the year that allow advertisers to be associated with focused content for a wide range of both national and local features. It also provides distribution of breakthrough products to help advertisers stand out, including polybags, newspaper bands, sticky notes, door hangers, info-pouches, tag-alongs and more.

"Our highest yield products are still very much newspapers." SPH's "print plus" approach presents integrated ad opportunities to advertisers that leverage a number of SPH's channels in addition to print. For instance, Tourism Australia ran an award-winning campaign called Unexpected Australia that included print advertorials as well as radio and online content (popular SPH radio DJs broadcast from Australia, and also blogged about their experience). "Anchor it on print, and advertisers can leverage higher impact delivery," says Tan.

Advertisers in Canada are increasingly gravitating towards a print plus approach, too. "We regularly use both print and online to reach newspaper readers – online is easier to measure engagement," says Lilian Tomovich, Toronto-based head of marketing, Canada, for MasterCard Worldwide's global marketing team. "Our general thought is that a mix of print and online ad space works best hand in hand." MasterCard is known for its innovative ad efforts that maximize whichever medium they run in, like a recent customized crossword puzzle newspaper execution to promote its PayPass product.

It's a smart strategy, since a staggering eight in ten Canadians read a newspaper each week, either online or in print. While online readership is up, the majority of readers still lean on print. "When people say they've read a paper over the last week, 70% read only the printed product," says Crassweller. Old habits die hard, and Canadians still love thumbing through the paper with their morning cups of coffee. They even collect papers to commemorate historic events like the recent Royal Wedding. "I was hearing industry people talk about how the sales of papers were up, online traffic was up the day of the Royal Wedding," says Raitt. "Everyone keeps the front page from the day it happens."

Kvarnstrom agrees that in spite of all the recent rhetoric about print's demise, print is as strong as ever. "We provide the other distribution channels [like online] free of charge – it's just a fraction of what we deliver in printed copies," he says. "The clear choice remains print."

Consumers trust newspapers

Today's media landscape is undoubtedly fragmented to a greater degree than we've seen before. That means consumers are constantly bombarded with information from a variety of channels, and it's difficult to know what to trust. As a result, consumers flock to newspaper products when they want to verify news. "In Canada, the newspapers we have are so treasured," says Norris. "People grew up with them."

During his presentation, Garcia pointed out that many major stories today, like Michael Jackson's death or the Hudson River plane crash, are broken by citizens close to the scene. Yet people still turn to newspapers to verify the facts and get the full story more than any other medium. "Newspapers are where all of the investments in reporting are today," says John Cruickshank, publisher of the Toronto Star. "Integrity is built into the DNA of a newspaper organization."

Even though it's easier than ever for companies and organizations to speak directly to consumers via email and social networking, oftentimes people are wary of a message unless

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it appears in a vehicle they trust, like a newspaper. Hinds points to a B.C. municipality that tried to convey information regarding local forest fires via social networking tools. "At the end of the day, people didn't trust it. So the municipality put it in the paper," says Hinds. "It was a great example of the power of newspapers. It's the curatorial aspect and the trust that matter."

The position of trust that newspapers enjoy bodes well for the longevity of the industry going forward. Newspapers are perceived as a valuable cultural institution, which has even helped them receive exemption from Canada's national do not call regulations. "The fact that newspapers are exempt speaks to the credibility of the content and the trust factor," says Allen. Being exempt from the list has also helped newspapers here hold on to an important marketing vehicle to boost circulation. In the U.S., newspapers are not exempt from the do not call rules, which may have partially contributed to their decline over the past several years.

Newspapers are continuing to find new ways to preserve their trustworthy environments beyond print, too. Online, it can be difficult to control what pops up in the comments

sections, even if comments are moderated. The *Globe* is trying to change that by cultivating a highly engaged seed group. "One thousand selected *Globe* readers have raised the quality of comments online," says Norris, adding that readers are eager to participate. "There's a waiting list."



The Globe & Mail

In print for 165 years, *The Globe and Mail* is Canada's national newspaper, delivering trusted national and international news, business, arts, sports, lifestyle and automotive content to engaged and influential Canadians through its portfolio of newspaper, magazine, online and mobile platforms. With a cumulative six-day newspaper readership of 2.5 million, *The Globe and Mail* enjoys a wide and incredibly loyal readership base.

The *Globe and Mail* underwent the most extensive redesign of its long history last fall. The next generation of the paper has colour on every page, world-class photo and graphic production, special stock paper and flexible advertising options. For instance, the redesigned *Globe* now offers innovative ad opportunities such as new content adjacency advertising positions and sponsorships; new multi-platform integrated ad opportunities; and new print capabilities and custom content initiatives.

Beyond print, the *Globe Web Centre* attracts 3.8 million unique visitors each month. The paper also offers unique ad opportunities within its popular mobile and iPad apps.

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Beyond news

Newspapers are the undeniable leaders when it comes to investing in trustworthy news and columnists are a big part of the trust equation. Allen agrees. "The columnists are brands unto themselves," he says. Many advertisers are eager to align themselves with popular columnists. Case in point: premium vodka brand Grey Goose recently teamed up with the *National Post* to sponsor society columnist Shinan Govani's annual Worthy 30 list of Canada's most eligible singles.

"Year after year, people anticipate Shinan Govani's Worthy 30 list in the *National Post*. It's an attractive feature for Grey Goose, as we are speaking to the same circle of influencers," says Daniel Pilas, Grey Goose Vodka's VP of marketing. This is the first year Grey Goose is sponsoring the Worthy 30. The brand's campaign went well beyond the printed page; it hosted an exclusive cocktail gala in Toronto and ran banners on the Post website in addition to prominent creative placements in the printed editions of the list. The initiative even leveraged editorial content, with Govani and City Life writer Amoryn Engel mentioning Grey Goose in their columns. "So far, we can say we are very happy with the results," says Pilas.

Leveraging newspaper brands beyond the printed page was a big theme of Robert Whitehead's Ink & Beyond presentation. The director

lars an issue," says Whitehead. Fairfax has also launched a Good Food Guide mobile app, too, which hasn't impacted the print revenue. "We're opening new sponsorship and transactional revenues," he says.

The company is also focused on creating a portfolio of high-margin, high-growth events related to popular niches like food and wine and community sports. "The events tap into clients' below the line marketing spends. That money can sustain the newsroom," says Whitehead. The money to be made can be significant, like with Fairfax's Sydney International Food Festival. It attracted a \$1 million grant from the local government, a high-profile sponsorship by Citibank and over 650,000 festival-goers.

Raitt and Hinds point out that newspapers in Canada have also done a great job of extending their brands beyond the newsroom, like the *Vancouver Sun's* annual Sun Run, *The Globe and Mail's* cruises and the *Toronto Star's* Speakers Bureau.

Sales forces are evolving

Of course, helping advertisers effectively leverage a newspaper's ever-evolving roster of properties means a complete overhaul of the traditional newspaper sales department is necessary. "We tell our sales force, 'don't sell inventory, sell ideas,'" says SPH's Tan. "Solution selling must be the order of the day." During his presentation, Tan displayed an image of Master Chief from the popular video game Halo, and proclaimed that today's newspaper sales professional must be as versatile and efficient as the iconic video game hero. To get its own sales teams up to speed, SPH offers a three-day program called the Media Distillery, which produces certified cross media consultants.

Postmedia's Allen agrees that the approach to newspaper media sales has changed rapidly over the past several years. "It's no longer just buying ad space or inventory," he says. Postmedia has a team called 3I (Ideals, Integration and Implementation) to help advertisers craft effective multimedia campaigns like the Grey Goose/ *National Post* example referenced earlier. "This team builds integrated custom solutions," says Allen. "The marketing is the overarching piece. The team ensures the messaging is consistent."

The recognition that things are no longer business as usual when it comes to newspaper media sales has led to sales forces across the country stepping up their game in a big way. "It has really revitalized the industry to a great degree," says Allen. Advertisers and media planners are maximizing this shift. "We do push our agency partners to continuously push the envelope and deliver unique and breakthrough creative," says MasterCard's Tomovich.

She isn't alone. Advertisers increasingly expect more from their media partners to help them stand out in a cluttered environment. That means everything from integrated opportunities across multiple channels to non-traditional unit sizes.

We're starting to see print ads in every format imaginable, from zigzag to step-up to L to four-corner to diagonal to even Tetris-shaped. Tan reports his papers have even run watermark ads for clients like Nike for a more "subliminal" effect.

Tomovich warns against being different just for the sake of it. "Creative and media must align - unique positions aren't impactful unless the creative is engaging," she says. Kvarnstrom says papers have to be careful not to turn off readers, too. "At the end of the day, readers expect a certain structure. The flow is better with traditionally shaped ads," he says. "But some executions lend themselves well to non-traditional formats."

In Canada, advertisers are ahead of the curve. The Nova Scotia Seafood Festival, CATCH, ran one of Canada's first augmented reality contests last year along after its agency, Halifax-based



Ad*Reach

Ad*Reach is the easiest one-stop planning and placement resource available to reach 5.8 million adults across Ontario. It represents a network of more than 300 community newspapers, which all meet the stringent membership criteria of the Ontario Community Newspapers Association (OCNA). Its papers cover almost all rural and urban communities in the province.

Community newspapers are the original social media network. Their content offers the unique perspective of life in that community, connects readers and advertisers, and calls them to action. Community newspapers are the voice and conscience of their communities. And with 74% of adults reading them each and every week, community newspapers are the widest reaching media in Ontario.

Ad*Reach's professional staff has all the tools to help you plan a successful campaign with its Online Interactive Media Kit, specialized mapping features, readership research, and comprehensive geographic information system. From one neighbourhood to the entire province with ROP, inserts, or online, to distribution of material, to one invoice/tear sheeting, we have it all. It's a one-stop-shop for advertisers who want to have a presence in hundreds of community newspapers without having to make hundreds of phone calls.

of marketing and newspaper sales at Sydney, Australia-based Fairfax Media outlined how Australasia's biggest media company is leveraging its newspaper brands, including *The Sydney Morning Herald* and *The Canberra Times*, beyond news. For instance, it has hired a team of 30 in-house iPhone app developers to roll out everything from news and weather to dining and dating apps.

Fairfax also leverages its newspaper brands with extensions like the Good Food Guide, which it also parlays into events. "Each [printed guide] makes a couple of thousand dol-



Trampoline Branding, introduced the idea. "It seemed to be a good fit with our goals because we wanted to create a "buzz" and use the power of the uniqueness of the contest to do some of the communication for us, says Licia Elder, marketing services special events planner at Halifax-based Nova Scotia Agriculture Fisheries & Aquaculture department. "CATCH is all about experiencing Nova Scotia Seafood, so our advertising had to be equally experiential."

The interactive executions ran in every major daily paper in Nova Scotia, including the *Halifax Herald* and the *Cape Breton Post*, and invited readers to hold up the CATCH logo to a webcam. That action initiated a fish animation telling them whether or not they won the daily prize. The campaign garnered impressive results, including a 75% increase in visits to the CATCH websites. "We included newspaper advertising because we wanted to execute a fully-integrated marketing and advertising campaign with a focus on leveraging the viral power of social media to augment the plan," says Elder.

Kubas says part of the reason Canadian newspapers are so far ahead of the rest of the world when it comes to innovative ad formats can be attributed to the abundance of fiercely competitive ad-supported free dailies. "Papers like *Metro*, *24 Hours* and *T.O. Night* are pushing the envelope because they don't have subscribers to complain because they are totally ad supported," he says. "It creates a new dynamic."

Cruikshank agrees. "The rules are different with free papers. You can do so much more for advertisers there," he says. He points to a recent execution *Metro* did for History Television leading up to the broadcast premiere of *The Kennedys*. "We did a front page gatefold that covered half of the front page with historic news," he explains. "It's all about creativity and custom solutions."

Newspapers are at the forefront of tablet innovation

Contrary to the notion that emerging platforms will eventually kill off print, newspapers are strategically harnessing new technology and adapting their offerings. "There is no better time to tell stories with all of the platforms we have," says Garcia. "The craft is storytelling first, platforms second."

The fact that newspapers have an essential role to play in today's media environment was made incredibly clear when Apple launched the iPad, and prominently featured The New York Times in its advertising campaign. "There's no medium more associated with the tablet than the newspaper," says Raitt. Norris agrees. "Through mobile we believe at the *Globe* that print has even more life and importance," he says. While websites and mobile alerts have proven to be great ways for readers to get updates on breaking news, readers appear to be approaching newspaper iPad apps the same way they would a printed product.

"Print and the tablet are the 'take of your shoes and relax' type of media," says Garcia, who also authors a blog called The iPad Lab. But that doesn't mean he advocates simply dumping the print edition on a tablet app. "If you have a tablet version where all you do is turn the pages, been there, done that," he warns. "I want action, I want pop-ups."

Hinds points out that iPad newspaper apps are an ideal platform for advertisers. "With the tablet apps, the great thing for an advertiser is that you're in that bubble. That's a huge benefit," he says. "Online you wind up on another site and wonder how you got there."

In-app tablet ads also have a distinctive advantage over traditional mobile ads for many advertisers who may not have fully optimized mobile websites. "Part of the challenge with mobile is when an advertiser sponsors something, the post-click experience doesn't always have a mobile-friendly site," says Murphy. One way to address that, of course, is to partner with the newspaper for a turn-key mobile solution. "More advertisers are keen to test and learn," says Murphy.

Nikolay Malyarov, VP of publishing and legal affairs for Richmond, B.C.-based Newspaper-Direct, says that tablets are a great vehicle for newspapers because they're currently being used by an older, 30+ crowd that has the kind of disposable income necessary to keep up with all the latest gadgets. "This audience is familiar with the print edition and will be willing to pay," he said during Ink & Beyond's Mobile session.



Toronto Star

The *Toronto Star* is Canada's most-read newspaper, reaching three million readers each week through its print and online products. The paper was founded in 1892; its brand is extremely strong and deeply rooted in the rich history of Toronto. The *Star's* commitment to editorial excellence has helped it win the prestigious National Newspaper Award 124 times.

The newspaper is known for its unrivalled reach in the lucrative Greater Toronto Area (GTA) market. By combining *The Star's* print and digital products, advertisers can reach more than 50% of the adults in the GTA over the course of a week. In addition to its extensive mass reach, *The Star* also delivers niche ad opportunities, both in print and online through its verticals like *toronto.com*, *wheels.ca* and *moneyville.ca*.

The Star delivers hundreds of thousands of exclusive readers that cannot be reached with any other newspaper. An average of 1,179,300 adults read *The Star* each weekday. The Saturday edition reaches an average of over 1.5 million readers, while the Sunday edition reaches an average of 973,100 adults.

Online, *thestar.com* is the most popular newspaper website in Ontario and attracts educated, influential decision-makers. Its innovative news coverage harnesses multiple formats to engage readers including mobile, video, social sharing tools and live chats.

Source: NADbank 2010 Full Study

The long runway ahead

Canadian papers aren't just in survival mode. Far from it. The newspaper industry here is in great shape, giving publishers the flexibility to look towards the future and craft long-term strategies that anticipate how to best serve the readers and advertisers of tomorrow. "The whole notion that newspapers are dead or dying is simply not the case," says Cruikshank. "We have a long runway ahead of us."

One of the major advantages newspapers hold over other media is the fact that consumers spend so much time focused on them. "People are spending more time with newspapers than ever before," says Raitt. On top of that, reading a newspaper is not a passive activity, which bodes well for advertisers. "Newspaper readers are intellectually engaged," says Cruikshank. "Seeing an ad in a newspaper is very different from watching a Canucks game and going to the fridge during the commercial break."

In a world obsessed with the next bright, shiny technological advancement, print hasn't gotten a lot of ink lately. But savvy advertisers know that Canadian newspapers today are the place to be, for the one reason that trumps all others: they work. "At the end of the day," says Allen, "advertisers get results."

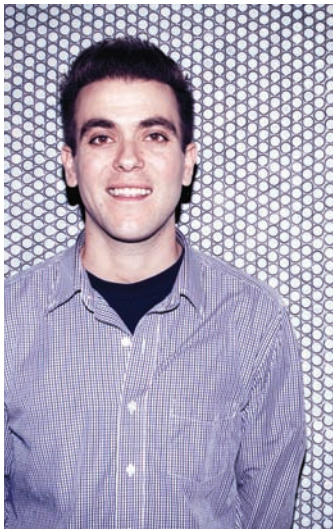
To explore the new wave of talent and the big ideas they're bringing to Canada's mediascape, *strategy* asked media agency execs to identify their next stars. Check out who made the shortlist and what they've been up to, as we unveil the second batch of Next Media Star contenders. The overall winner will be chosen by the *strategy* Media Agency of the Year jury and announced this fall.

BY JONATHAN PAUL

NEXT MEDIA STARS

The king of cross-platform content

Sam Galanis, supervisor, connection strategy, UM Canada



Claim to fame

A brief stating that Coca-Cola Canada wanted to reinvigorate itself in the hearts and minds of teenagers through music would be a daunting task for most. Undeterred by the scope of the request, Sam Galanis, supervisor, connection strategy, UM Canada, and his team came up with the Coca-Cola Covers program.

The idea really began with Justin Bieber's rise to superstardom by way of YouTube. Now kids everywhere are posting videos of themselves performing songs. This trend provided the insight Galanis and his team used to create Covers, which was developed in partnership with MuchMusic. Teens were encouraged to submit videos of themselves performing one of six hit songs to Covers.muchmusic.com and then

leverage their social networks to get votes. Three finalists will be flown to the MMVAs this month, where one will win a Covers award.

The program

was promoted online and on TV, the top 10 vids have been shown on Much programming like *New Music Live*, and the Coke brand has been earning social capital all the way through by being a topic of discussion in social networks.

"The strategy was to make something that teens thought they were a part of and something that only Coke could do," says Galanis. "[Coca-Cola and Much] are two

an intimate concert for teens. Three winners from Les Covers had the chance to perform their song live, opening for one of three bands featured on the show.



great brands. We knew that together we could do something bigger than 30-second spots that naturally played across platforms."

Covers has exceeded expectations. Following a six-week casting call, which wrapped at the end of April, the number of submissions to the program tripled estimates. It was also one of Much's top 10 content pillars in terms of page views in March.

Galanis and his team also executed a version of the Covers program in Quebec through a partnership with MusiquePlus called Les Covers. The entry process was the same, but the reward wasn't. They worked with MusiquePlus to revive a program it hadn't aired since 2001, called Artiste du Mois (Artist of the Month),

About Galanis

Galanis, 30, is originally from Markham, ON. He graduated from Seneca College in 2003, then from Centennial College's advertising program in 2007. He landed at J3 Canada right out of school, leaving in 2009 to go to Starcom to work on the Nintendo and Jim Beam accounts. He moved to UM in October to work on Coca-Cola.

What's appealing about working with a big brand like Coke?

"They demand innovation. Coca-Cola gets to play in spaces that a lot of other brands don't get to. There are a lot of global resources to leverage and lots of learning, but there's also lots of room to grow."



French and English versions of Coca-Cola Covers were created with MusiquePlus (above) and MuchMusic (top right).

The webmaster

Steven Kim, digital strategist, Starcom



Claim to fame

Reaching youth is always a challenge, but throw in several vastly different demos and you're playing at a whole new level of difficulty. This was the mission facing Steven Kim, digital strategist, Starcom, at the launch of two new Pokémon games for Nintendo DS.

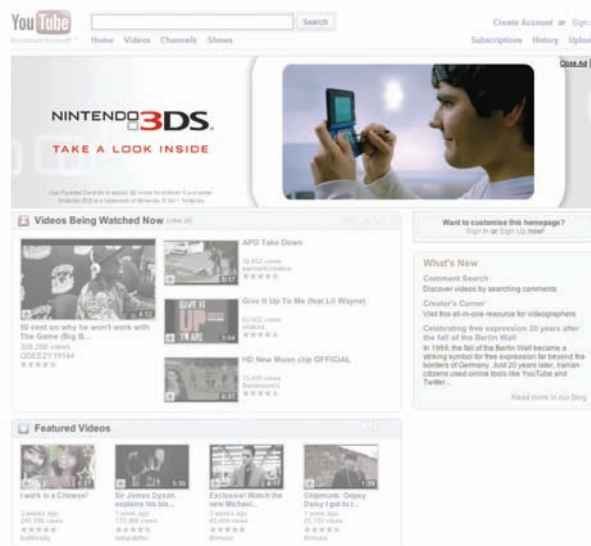
Kim was tasked with introducing a whole new set of Pokémon characters presented in the games, Pokémon Black Version and White Version, to not only existing fans of the series, but also a new generation of Pokémon gamers. To do so, he and his team sent them on an online Easter egg hunt, a digital search for hidden codes that would allow Pokémon enthusiasts to unlock new content, leveraging three franchise themes: discovering, collecting and sharing. "[The program] leveraged the insight that audiences love finding Easter eggs. It sparks additional interest and excitement," says Kim.

The hidden codes were promoted through a "Discovery Experience"

created through a partnership with YTV. Featuring words related to the game versions like "Victini" (a new character) and "150+ Pokémon," the codes

were seeded out to players via standalone vignettes on YTV, wallpapers and banners on popular kid-oriented sites including Teletoon.com, YTV.com, Webkinz.com and Kidzworld, and at game sampling events in Toronto and Vancouver. The mystery content could be unlocked by entering the codes on YTV's website.

Over 50,000 users entered codes, of which 64% opted to visit the official Pokémon page for more



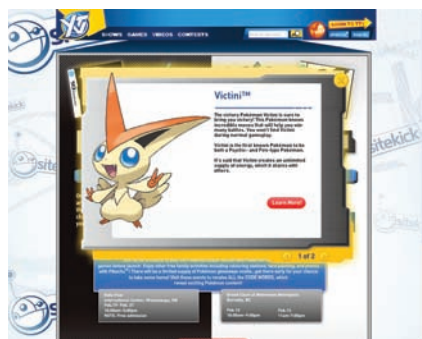
An account on Kim

Kim, 29, hails from Nova Scotia and moved to Toronto when he was seven. He graduated with a bachelor of commerce from Ryerson's IT Management program in 2004 and started work in Mississauga, ON., as a web programmer and graphic designer for Studica, a North American online retailer of educational software. He left to take a position with the Toronto District School Board, working on government-funded programs for Service Ontario.

Next he landed a position at Cossette Media, where he stayed for three years, gaining experience on clients such as Coca-Cola, Nike, Samsung, Playstation and Cadbury. After a brief stint at Gorilla Nation, he arrived at Starcom last November.

What's the most exciting thing about working in digital?

"All the technology that we've seen around for years, we're now able to integrate into campaigns. Augmented reality, 3D projection mapping, being able to incorporate larger compelling ad formats with smarter ad serving technology – just the way that consumers are consuming digital at this moment, it makes it an exciting place to be."



Above: Codes entered on YTV.com unlocked Pokémon content. Top right: High-impact ad units on YouTube built awareness of the Nintendo 3DS.

info. To top it off, Kim says his team discovered that the secret codes were being traded by users in online forums. Even after the completion of the campaign the Pokémon site continued to receive impressions and code entries through word of mouth, reinforcing that the discovering, collecting and sharing goals were fully realized by the campaign.

Kim was also tasked with taking the Nintendo DS to the third dimension by promoting the recently released 3DS to entertainment and gadget lovers. To achieve traction for the next-gen device, he and his team worked closely with creative agency We The Collective in Vancouver and online publisher Gawker Media to develop online communications also optimized for new mobile and tablet platforms. They created high-impact units, like marquees/mastheads, that were placed on YouTube and tech site Gizmodo to demonstrate the gameplay experience.

The goal was to break through clutter, building awareness around the device while showcasing its capabilities right where the user was, without sending them to a different destination.

The target terminator

Jen Donaldson, account planner, Time + Space Media



Claim to fame

Managing multiple elements in a media plan with a mind to the overall goal is a requirement for any planner, but when the budget is lean, the plan is large in scope and the build is long, such as the Canada Games, then you have a challenge. That was the task assigned to Jen Donaldson, account planner at Halifax-based Time + Space Media, who managed to keep all the balls in the air and blow past sponsorship and ticket sales goals.

Donaldson developed the media strategy, secured media sponsors including CTV, Newcap Radio and local newspapers *The Chronicle Herald* and *Le Courrier*, built the media plan and managed in kind media contributions for the 2011 Canada Games in Halifax, and did



capability. "It was a perfect companion because Ticket Atlantic was doing the ticketing and you could click through to their website and get that purchase."

The effort was a winner, delivering four million impressions and resulting in ticket sales that exceeded the target by 20%.

With the start of the event only

100 days out, Canada Games began a countdown on their website, and wanted it promoted. Donaldson faced this task with little to no media budget, no production budget and thus had to leverage the value provided

also directly contributed to that tally, volunteering herself and inspiring members of her team to help out too.

Donaldson's deets

Originally from Bolton, ON., Donaldson, 29, graduated from the University of Guelph in 2005. From there she began work at Doner Canada as an assistant media buyer for Sirius Satellite Radio, Blockbuster Video and Owen's Corning. She left after two years, moving to Halifax and landing at Time + Space, where she works on East Link Communications and Royale tissue.

What's the best thing about your job?

"I like that my job makes me think in a variety of ways – from the big picture to the minutia of detail that can really affect campaign results. It also allows me to work in many different capacities. On any given day I could be building a consumer profile, negotiating a television buy, presenting a media plan to the client or researching industry trends."



Donaldson's media strategy for the Halifax Games beat all targets.

so with rigorous priorities and tight cash flow constraints.

Obviously a major focus for the Canada Games is ticket sales, so given the limited budget, Donaldson and her team opted for an online direct response campaign, a first for the Games.

"We had a lot of local media suppliers on board and they do offer great reach, but we needed to expand that further to reach all of Atlantic Canada," says Donaldson. She used Olive Media's network of sites to disseminate display ads with click-through-to-purchase

by sponsors. Sniping was her solution. She had stickers promoting "100 Days Out" placed over pre-existing billboards executed as part of the Canada Games campaign, highlighting the countdown while accruing no additional media cost.

The Canada Games effort was a success. A study following its completion found that there was 83% unaided awareness in Nova Scotia and 90% around Halifax. On top of exceeding sales and sponsorship targets the effort also resulted in the Games exceeding targets set for volunteers. Donaldson

The budget extender

Fatima Hyder, manager, invention, Mindshare



Claim to fame

Tenacity is the name of the game for Fatima Hyder, manager, invention at Mindshare.

It was a quality quite evident in her pursuit of the best media option for Unilever's Lipton Tea brand. Tasked with the goal of increasing awareness about a selection of herbal blends in pyramid tea bags, Hyder wasn't convinced that the initial option of a print execution was the best choice. So, she turned to Mindshare's Task Profile tool.

What she ultimately recommended to the client, based on the results accrued from Task Profile, was that a broadcast partnership would be the best way to demonstrate the product attributes, as sight and sound would more effectively illustrate the sensorial experience of the product. Lipton bought in immediately.

in mind that the primary goal was raising awareness, she took the negotiations a step further.

"While the partnership would allow us to air the spot on Shaw media properties, we really wanted to get the word out there even further, so we ensured that we could buy out the spot and air it on other [competing] stations," says Hyder.

It hit the airwaves in Canada in March. Although the particular teas being promoted haven't yet launched south of the border, Hyder also secured North American rights just in case.

Hyder was equally dogged in her negotiations for a die-cut print execution on behalf of Knorr last fall. It featured the brand's famous downtrodden mascot, Salty, sawing a hole in a table to get rid of a bowl of Knorr soup featuring 25% less

More on Hyder

Hyder, 28, was born in Pakistan, grew up in Saudi Arabia and came to Toronto to attend York University, where she took communication



studies and political science. She began working at Mindshare in 2004, but left after a year, taking a job with OMD in Dubai. After four years she returned to Canada, and Mindshare.

THE SECRET LIFE OF SALT

You may be consuming a lot more sodium than you realize...

Salt, we are told, is so abundant in our diet that we've almost forgotten it's there. The packaged and ready-to-eat foods are the main source of sodium, accounting for 77% of average daily sodium intake. Another 12% occurs naturally in foods, and salt added at the table (16%) or added during cooking (5%) makes up the remainder.¹

Although sodium—the main component of salt—is indeed an essential nutrient, the average Canadian takes in more than twice the amount we actually need. While the body needs some sodium to function, too much may lead to high blood pressure, a major risk factor for stroke, heart disease and kidney disease.

6 WAYS TO SHAKE THE SALT HABIT

READ THE LABEL
Read nutrition labels before you buy. The Nutrition Facts table makes it easier to see how much sodium is in any given food. The label will give you the amount of sodium in the specific amount of food listed. Check the percentage of the Daily Value (DV)—this tells you if there is a lot or a little of sodium in that specific amount of food.

FOLLOW THE GUIDE
Use Canada's Food Guide to help guide your food decisions. Eating Well with Canada's Food Guide recommends choosing foods from each food group that are lower in sodium and preparing foods with little or no added salt.

RETRAIN YOUR TASTE BUDS
Instead of automatically reaching for the salt, experiment with fresh herbs and spices and flavour your food with garlic, pepper, lemon and lime juice or vinegar.

BE A SMART DINER
Don't be afraid to ask your server that salt not be added to your dish. Try ordering sauces and dressings on the side so you can control the amount of salt you consume.

PORTION CONTROL
Pay attention to serving sizes. Sodium increases on a nutritional label will underestimate your intake if you consume more than the serving size indicated.

BALANCE YOUR SALTS
Potassium can help to counter sodium's negative health impacts by balancing your salts. For a potassium boost, eat plenty of vegetables and fruit, particularly dark leafy greens, mushrooms, citrus fruit, melons and berries.

SODIUM BY THE NUMBERS • The recommended daily amount is 2,300 milligrams. • One teaspoon is about 5,000 mg of salt. • One ounce, Canadiana contains 1,000 mg of salt. • 100% of salt consumed daily. • Source: Statistics Canada, 2008.

The great taste you love with 25% less sodium. Almost everyone's happy about it.

Knorr and Lipton have partnered to warn the Health Canada symbol and bring you a great taste your family will love. Every meal is an opportunity.

What's your favourite cause-related initiative you've worked on?

"At OMD we were working with BBDO and we received a last-minute request during breast cancer awareness month. They wanted to put out a special execution raising awareness. We came up with the idea of doing a 'tip on.' We'd run the ad in the magazine and then we'd glue a little pin on the page, so when the magazine was closed there'd be a sticker right on top of the pin [instructing readers to run their hands along it] and it would be like checking for breast cancer – you stroke your hand over the magazine, it's like a lump, and it opens to the page where you find out it's a pin."

Hyder negotiated the placement of a die-cut insert for Knorr Lipton soup in *Canadian Living* and *Today's Parent*.

There was, however, one problem: no production budget. Unfazed, Hyder cast a wide net in an RFP process that saw media vendors pitching solutions for meeting Lipton's awareness objectives with the money available. Shaw proposed producing a TV spot for Lipton in-house that fit the bill. Keeping

sodium, with a slit present where he was sawing. After having *Canadian Family* produce an advertorial component to complement the execution, she was able to secure rights to run it in other publications, and also placed it in *Today's Parent*.

The airport aficionado

Jennifer Sawula, strategy supervisor, MediaVest



Claim to fame

Airports are a media-rich environment rife with opportunities to innovate – just ask MediaVest strategy supervisor Jennifer Sawula. A window wrap at the Calgary International Airport's skywalk using Contra Vision (a material featuring a design that is not visible from the other side) and a luxury gate-side lounge at Pearson International are just a few examples of media executions she and her team facilitated to promote Capital One's Aspire card.

The campaign launched last July in Toronto, Calgary and Vancouver promoting the brand's travel rewards card, marking the first time it had ever advertised in an airport. At Pearson, Sawula and her team executed the luxury lounge near gate 122 in the Rapid Air pier, a premium but free experience for travellers to let them realize their aspirations of luxury much like the card does through its travel reward incentive.

"The travel experience is kind of a necessary evil, and customers feel



capacity. It was complemented by the credit card brand's own kiosks, as well as backlit spectaculars (also in Vancouver), a hanging banner that dominated the check-in area, and a Contra Vision wall mural on Terminal One's massive window. The only other brand to have done that previously was Air Canada for the Vancouver Olympics. Door and floor decals, as well as a double-sided hanging banner, were used at Calgary International.

In February, Sawula and her team

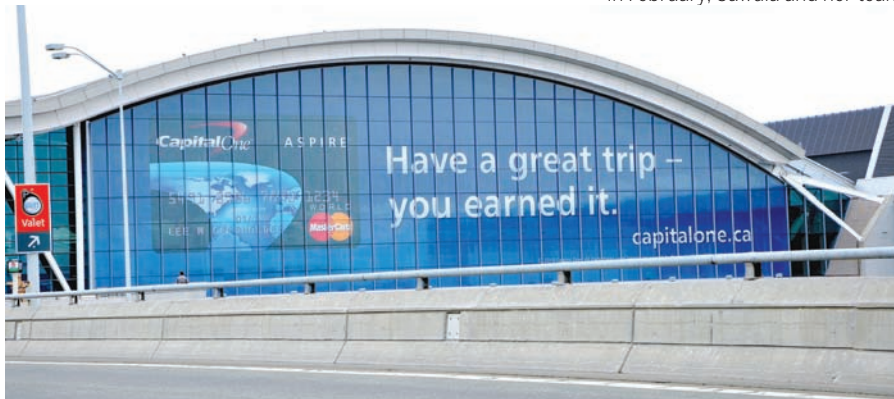
as a vinyl wallscape in the WestJet area after the Skywalk, which had also never been done before. At Vancouver International Airport, the new executions included a vinyl wall wrap at the check-in and one that was bookended by two backlit spectaculars along a moving walkway. It too was a first.

Sawula's story

Sawula, 27, originally from Whitby, ON., graduated in 2006 from the DeGroote School of Business at McMaster University with an honours bachelor of commerce in international business. After school she worked for Disney Cruise Lines in merchandise. In June 2007, she landed at Oshawa-based OnStar as a marketing analyst. After a year she moved to Starcom, shifting over to MediaVest in 2008.

What should one keep in mind when executing media placements in an airport?

"I think it's standing out from your competitor, so being really big because it's such a large space, but then also being strategically placed. So, knowing where there's going to be some dwell time, or depending on the messaging, having that fit with the location." ■



Sawula and her team executed a Contra Vision window wrap (above) and a luxury lounge (top right) for Capital One.

overcharged for all the amenities and they feel underserved," says Sawula. "There isn't that luxury that people used to feel when they travelled, so we wanted to create that and make it available to everyone at the airport."

The lounge also allowed Capital One to differentiate itself from competitors, who had dotted the airport with application kiosks, and is now consistently running at

decided it was time to up the ante and approached the airport about developing more innovative media placements to help Capital One stand out even further.

At Pearson this included column dominations in the international and transborder arrival area (reaching 100% of all international arriving passengers). In Calgary, they executed a Contra Vision mural on the airport's Skywalk, as well

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CLIP N SAVE



BY TONY CHAPMAN & KEN WONG

THINKING OR SINKING IN THE SEA OF SAMENESS

Tony and Ken explore the value of creativity – how it should be regarded as an asset, a real tool and resource that is entrenched and deployed across more areas of the business

Tony: The marketplace today is a sea of sameness. The shelves and streets are choked with me-too brands and retailers. Some retain a loyal base through tenure and recognition, many offer quality, but most offer little or no differentiation. In this situation, strategy evolves from positioning and relevant messaging to the “Hail Mary” tactic – a flight to price. It’s a self-fulfilling prophecy as the consumer becomes conditioned to wait for the price bait.

In this world, you either make things happen, respond to what happened or wonder what happened as your share and margin implodes. You need to differentiate in a manner that is relevant to the consumer at a price point they are willing to pay and, more importantly, one you can profit from.

To achieve this, you need to embody design thinking throughout your entire organization. Design thinking goes far deeper than surface aesthetics, from a product or service perspective it is the entire user interface.

Ken: I agree. There is a certain irony in the fact that sometimes we aren’t very “creative” in how we think about creativity. We tend to focus on the end result – the package, the ad and the like. We need to start realizing it isn’t about the “ends” or the “means” but the realization that the two are intimately tied.

If we are conventional in “how” we create our work, the result is likely to be conventional work. When we allow ourselves to explore new approaches, a creative outcome is more likely. Think of it as “the means enables the end.”

Tony: Ken, you highlighted the key word of design theory: enabling.

How can my product, service or retail offering enable versus simply service the needs of a client? Can Sun Life enable peace of mind? Can Scotiabank enable a family to save for what is truly meaningful? Target, which could disrupt the retail ecosystem in Canada with their design mantra being the democratization of style, enables the consumer to treasure hunt in their stores with value offerings created by some of the world’s most renowned designers. Who wants a 19 cent dishrag at Walmart when you can spend a few pennies more and have one designed by Stella McCartney?

Ken: Precisely. This is a perfect example of how the brand is an extension of the underlying business system. It

brings new depth to the cliché “marketing makes promises, the organization has to keep them.”

Tony: Marketers used to seduce consumers with ads that promised, but brands that failed to deliver. Federal Express designed their entire organization around their mantra of delivering peace of mind. This wasn’t an advertising campaign – they revolutionized package tracking for the benefit of the end user who positively had to get it there. The Easy Button campaign was considered breakthrough for Staples but to make it work they had to make their stores easier to shop in, their site easier to navigate and they had to make their loyalty program easier to attain.

Ken: Yes, and significantly this shows that creativity starts by thinking about what we are really solving. Your FedEx example speaks to this. No one lies awake at night or wakes up wanting a parcel delivery service. But most of us can recall that time when it “absolutely, positively had to be there tomorrow” and FedEx had the smarts to creatively solve that problem through its info tech, airline routing (they invented “hub and spoke”) and logistics management...all boring until you realize they found a way to creatively integrate them.

Tony: Sometimes you have to give credit to marketing. Virgin is a challenger brand that challenges the leaders’ convention through insights and

agility. They create a superb product and then deploy the most creative advertising.

Ken: Virgin is a perfect example of how challengers can exploit the so-called “innovator’s dilemma.” The established market leader has a vested interest in sustaining the conventional approach because they’ve built advantages on that model. The challenger gets creative and asks, “Why do we do it that way?” It’s why Amazon.com supplanted Barnes & Noble as the world’s biggest bookseller and why WestJet and Porter beat out established rivals. Put Porter at Pearson Airport and you have a different ballgame.

Tony: Design with purpose and touch every part of your organization to enable the end-user experience.

Ken: Yes, and not by decree or work rules. You have to “sell” that philosophy inside with as much, if not more, vigour than we use with external audiences. You could say we need to win the “head, heart and hands” of our own people before we can win over our buyers.

Tony: Can I get a TM on Head, Heart and Hands?

Ken Wong is a marketing professor at Queen’s University and VP, knowledge development, at Level 5. Tony Chapman is the founder and CEO of Toronto-based agency Capital C.





BY GEOFF CRAIG

LEARNING AND LEADING CREATIVITY

Geoff Craig, former Unilever exec and Extreme Group's new agency president, examines the importance of creative leadership within the marketing department and how to cultivate it

Creative imagination is the sole domain of the human race, and therefore creativity is a wonderfully tantalizing topic and fundamental to our existence. Given that it is also oxygen in our domain, I've been studying the subject, starting at the Creative Problem Solving Institute (CPSI) over a decade ago. I've learned that thinking differently moves us forward, and therefore creativity = progress. Unsurprising! Recognizing that status quo paralysis will likely result in business failure and job loss, what now?

The impediments to greater creativity in today's marketing world can be commonly simplified to time (which actually might be productivity, as who wants to belly up to the possibilities buffet, when your plate is already overflowing?), and the fear of diving into uncertainty without the confidence of an analytically driven pre-determined ROI.

Change in the interwoven social and technology landscape commands a revolutionary marketing response. It is not a place for the timid, with increasing demands for immediate results and short CMO shelf lives. Against this conflicting backdrop, the foremost driver of creativity is courageous leadership.

Leadership has always been about having a view of the future, constructing a vision, building the requisite strategies, capabilities and skills, and recently in practical marketing terms, optimizing dollar shifts in navigating the tyranny of choice in making investment decisions. Alarming, this approach alone is likely insufficient to drive future success. In a recent IBM Global CEO study, a majority of CEOs cite creativity as the most important leadership quality required to cope with growing complexity. A new era of creative leadership is required in our industry at all levels to take greater calculated risks, spawn disruption and drive the creative growth and innovation potential of organizations and brands.

The first challenge of creative leadership is to set the stage with a vision for change, from business model approaches to organizational culture, with the intent of unlocking not just creativity, but creative leaders themselves. As the VP and GM of brand building at Unilever, I founded a vision based on both delivering the remarkable and being remarkable. This included driving "big, bold, brave ideas that were pioneering and would travel around the world." This expectation was brought to life in a

polished and engaging fashion both internally to all functions, and externally to all partners, thereby establishing a clear new order of expectations around all marketing initiatives.

Successful creative leadership is seductive because it works. During this time at Unilever, my teams won best-in-world awards on five separate pieces of work (including Dove "Evolution"); got shortlisted for the Cannes Titanium award; were named Marketer of the Year; ran televised poker tournaments, a concert, a play, documentaries, viral films, pioneering social media programs; and most importantly delivered results and market share.

Creative leadership is also about spawning other creative leaders from within, and as a result, a broad and entrenched cultural capability to drive radical solutions and innovative products and campaigns. There is a need to deviate from the typical hiring playbook and look for the non-conformists, experimenters, idea generators, and dreamers. It also makes for a more entertaining and fun work environment, fostering more creativity.

Organizationally, these creative leaders need to be underpinned by the recognition that creativity is a necessary and time-tested process, which is too often outsourced, if existent, in today's business environment. Institutionalizing creativity is less daunting if implemented as formal creative

problem solving process, complete with defined steps and tried tools and techniques.

Creative leadership is hard work. It requires a passionate and unwavering belief in possibilities, unencumbered by conventional wisdom. It requires a mentoring focus, with a greater emphasis on coaching. This includes the encouragement of risk and truly capitalizing on failure's teachings. There is a humility requirement that makes personal ego subservient to team accomplishment. I actually try to measure myself on these traits (and more conventional ones) on a monthly basis to ensure progress.

I also believe there is a shortcut to creative leadership. Take a beeline to your agency. Smash through any obstacles and conforming rules. Create and drive an entirely new set of collaborative rules of engagement. With the right agency, the creative zeitgeist likely exists, so directly harness it into your team with a new manifesto for joint creativity driving success. Remember to befriend the creatives personally as well, as I have found that the client indeed gets what he deserves.

At the most recent CASSIES Awards where Hellmann's walked away with the Grand Prix, I was reminded by Nancy Vonk of a forgotten yet pivotal moment in the early development of the campaign. With my simple challenge of "if you are going to provoke, use a sharp stick – you will get a better reaction," the agency took the idea to a whole new level.

I am still a student of the game and sharpening my stick!

Geoff Craig has just joined Extreme Group as agency president. To further engage in creative leadership, he can be contacted at geoff.craig@extremegroup.com or 416-589-7418.

GREAT EXPECTATIONS



CREATIVITY IS A POWERFUL TOOL.

If you've used yours to get yourself to Cannes, congrats! You're in for quite the party.



But you may want to downplay just how good the party will be in order to avoid looking like a total d-bag to your significant other/partner/CD back home. So, to help you do that...

HERE'S A HANDY LITTLE TOOL FROM THE Y&R TEAM TO YOU.

While you and your several hundred new best friends are inevitably doing your collective best to clear out the bubbly reserves at the world-famous Gutter Bar,



DON'T BE AFRAID TO SUPPLEMENT YOUR CHECK IN.

Perhaps you could boast virtuously about how you're hitting the sack early in preparation for Arianna Huffington's keynote, or how the Augmented Reality Business Card Presentation is totally melting your face right now. After all, you're there to learn, right? (Insert winkface emoticon here.)

You're welcome. And have fun.



we've enabled you to use Foursquare to covertly (and publicly) check in to the following G-rated locations:

- #1. Stade de Online Gaming
- #2. L'Ecole Tweet
- #3. Université de Spec
- #4. Académie des Photoshop-Arts
- #5. Espace de Publicité
- #6. Musée National du Direct Mail
- #7. Galerie de Visual Metaphors
- #8. Café Abstinence
- #9. L'Institut de Crowd Sourcing
- #10. La Bibliothèque



You've Got... the new AOL.ca

Better Content. Better Ads.

Spotlight Advertorial

Put your message on the most prominent location on our site.



Project Devil

100% share of voice: video, social & interactive elements.



Exclusive Video Content

Tell your brand story through video advertising.



Sponsorable Content

Own our relevant content to drive brand awareness.



The screenshot displays the AOL.ca homepage layout. At the top, there's a navigation bar with the AOL logo, a search bar, and links for 'Web', 'Images', 'Video', and 'Yellow Pages'. Below this, the main content area is divided into several sections: 'You've Got: Matt Damon' featuring a video player; 'The Honeymooners!' with a story about Prince William and Kate Middleton; 'Amazing Free Phone Fridays' sponsored by Best Buy; 'What's On...' with a list of categories; 'Latest Headlines' with news snippets; 'Local Weather' for Toronto, ON; 'Market Quotes' showing S&P/TSX, DJIA, and NASDAQ; 'Finance News'; 'Daily Buzz' with a video of Stephen Harper; 'Walking on the Edge: Canada's Scariest Attraction'; 'How Yoga and Pilates Complement One Another'; and 'Most Popular' with a list of trending topics. On the right side, there's a large advertisement for the BMW X1, titled 'Introducing the BMW X1' and 'Project Devil', which includes a video player and a 'Roll Over to Learn More' button. The bottom of the page features a sidebar with links to 'AIM', 'Free Services', 'Internet Access', 'AOL Software', 'AOL Downloads', and 'Yellow Pages'.

The new AOL.ca homepage offers users all the great content they expect from AOL in a sleek new design. It offers advertisers prominent new ad opportunities, including the revolutionary new ad format Project Devil.

Call your sales rep or visit advertising.aol.ca today!



THE MOBILE UNIVERSE

More and more people are using mobile phones to browse the Internet as the cosmos of the mobile web continues to expand — 2010's mobile data traffic alone was three times the size of the entire global Internet in 2000. (5)

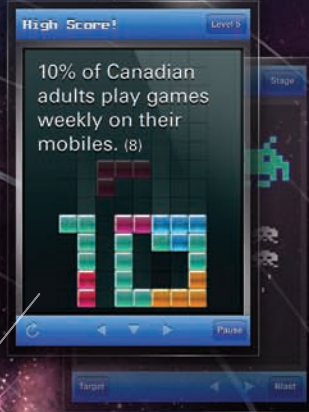
The International Space Station was outfitted with Internet in January 2010. (2)

Mobile web browsing is expected to overtake desktop web browsing by 2015. (1)

10% of Canadian adults use their mobile phones to listen to music. (8)

10% of Canadian adults use their mobile phones for videos. (8)

33% (7.6 million) of Canadian mobile phone subscribers are active mobile Internet users. (9)



Browser use on mobile phones grew 225% from 2006 to 2010. (7)



77% of the Earth's population has a mobile phone. (10)



SOURCES

- (1) ITU
- (2) NASA
- (3) BNET
- (4) PCMAG
- (5) CISCO
- (6) FACEBOOK
- (7) DIGITAL LIFE CANADA
- (8) CANADA MOBILE TECHNOLOGIES
- (9) SYMPATICO.CA/HOTSPEX MOBILE MEDIA STUDY
- (10) THE INTERNATIONAL TELECOMMUNICATIONS UNION
- (11) CANADIAN WIRELESS TELECOMMUNICATIONS ASSOCIATION



To learn how our growing mobile universe can reach your target audience, contact Jonathan Dunn at jonathan.dunn@bell.ca

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